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BY
MICHAEL
STONE

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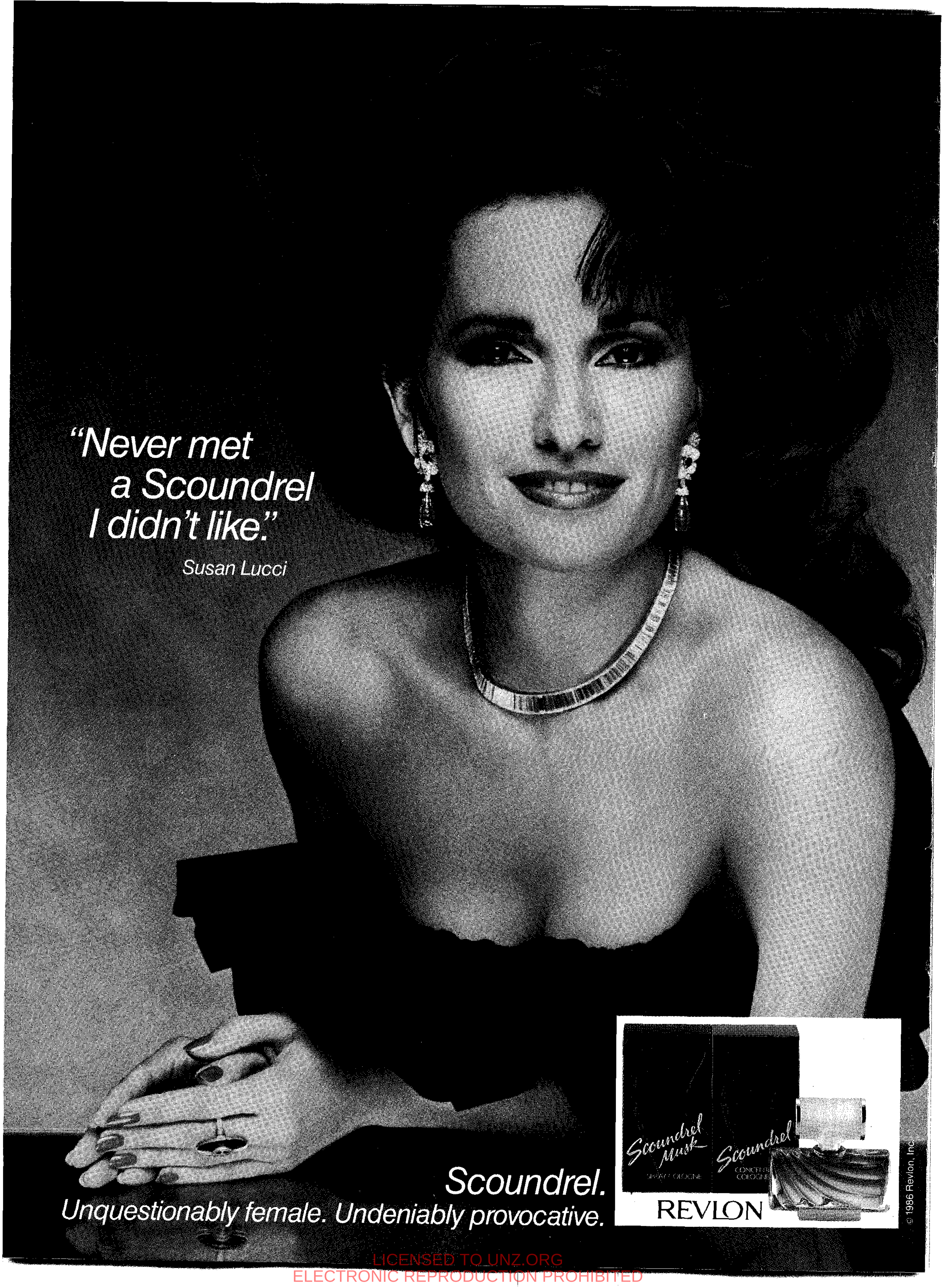
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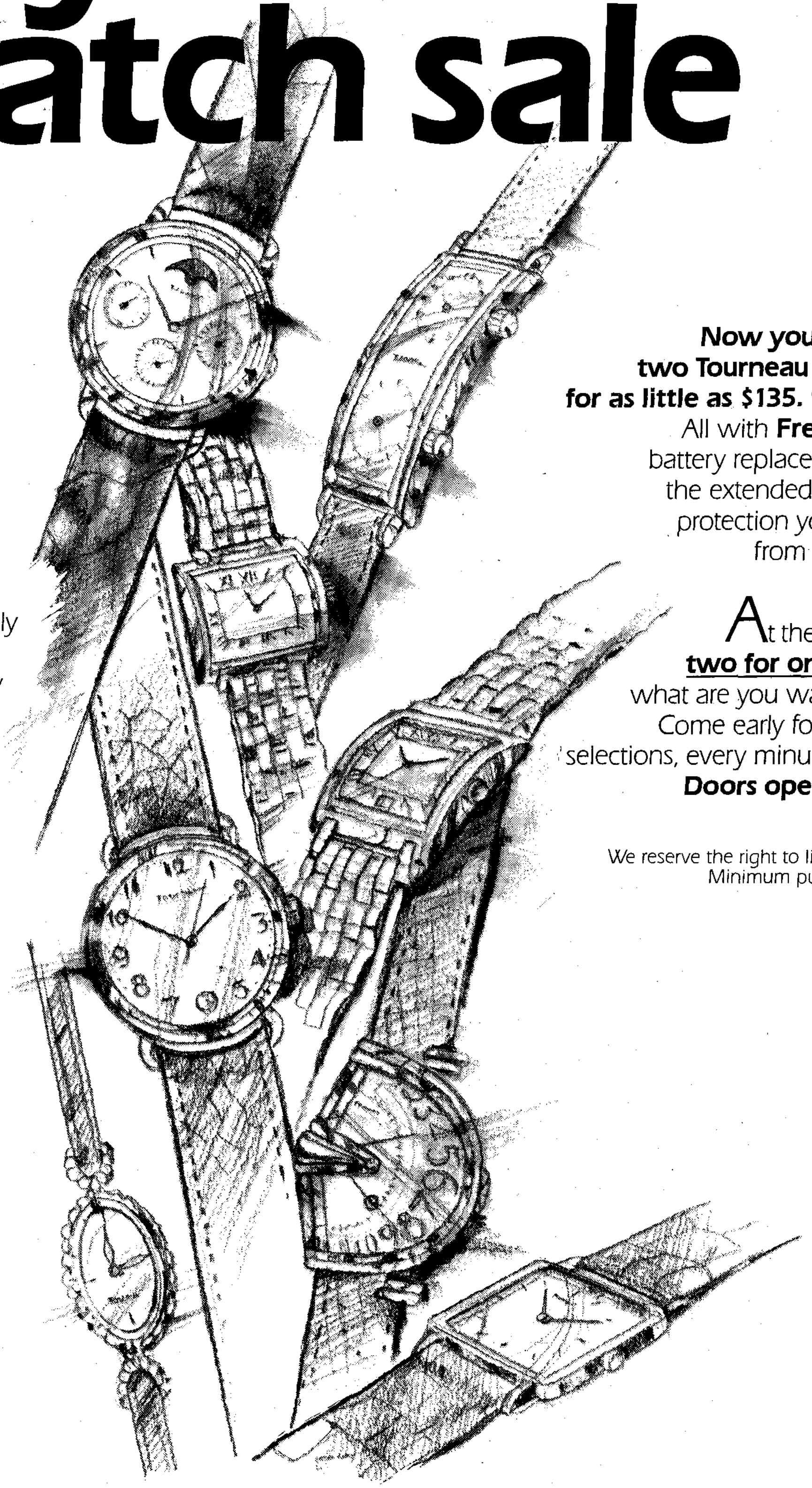

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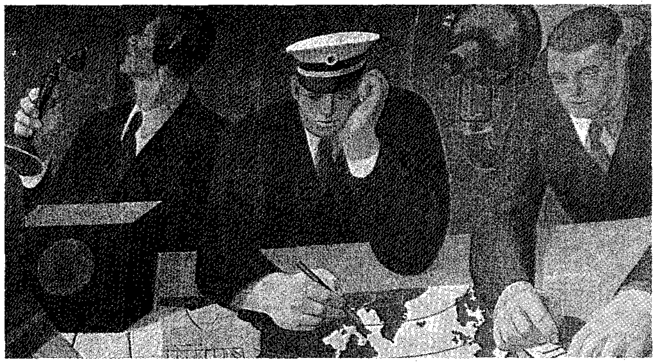
BY MICHAEL STONE

This has never been an easy place to raise children, but today it's especially bad: Costs and the divorce rate have spiraled, making two-career families common. Parents, often single, have less time to spend with their youngsters, so many children get little guidance. And that can lead to disaster: "Spend time with your child," warns a drug-abuse researcher, "or your child will make you spend time with him—in the principal's office, the courtroom, or the hospital."

34 Mega-Mort

BY PATRICIA MORRISROE

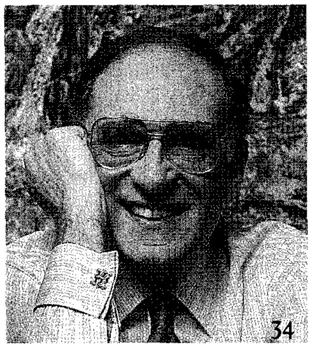
Mort Janklow, 56, isn't a classic literary agent, he's a superagent, and last year he made more than $1 million from his best-selling authors. He's also a super-lawyer who loves to negotiate high-profile deals for wealthy clients. But most of all, he's Mort Janklow, the "rainmaker" who knows everybody, is invited to every important party and opening, and has his booth at the Four Seasons. Janklow, who grew up in Queens during the Depression, doesn't think much of other agents, other lawyers, or traditional editors. But his opinion of himself is somewhat higher. "I am," he says, "rarely wrong."



46 Up Against the Walls

BY KAY LARSON

New York has a largely unknown resource: its murals. The walls of city schools and public buildings bear hundreds of works; some are by artists with famous names—Ben Shahn, Hans Hofmann, Thomas Hart Benton—others by unknowns. For all the murals that have been preserved, nobody knows how many more have been buried under paint, taken off the wall, or otherwise destroyed. Happily, the Art Commission is now cataloguing New York's murals, and, as Kay Larson reports, finding them is the first step toward saving them.



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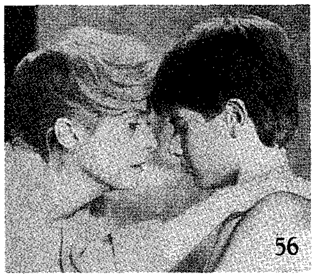

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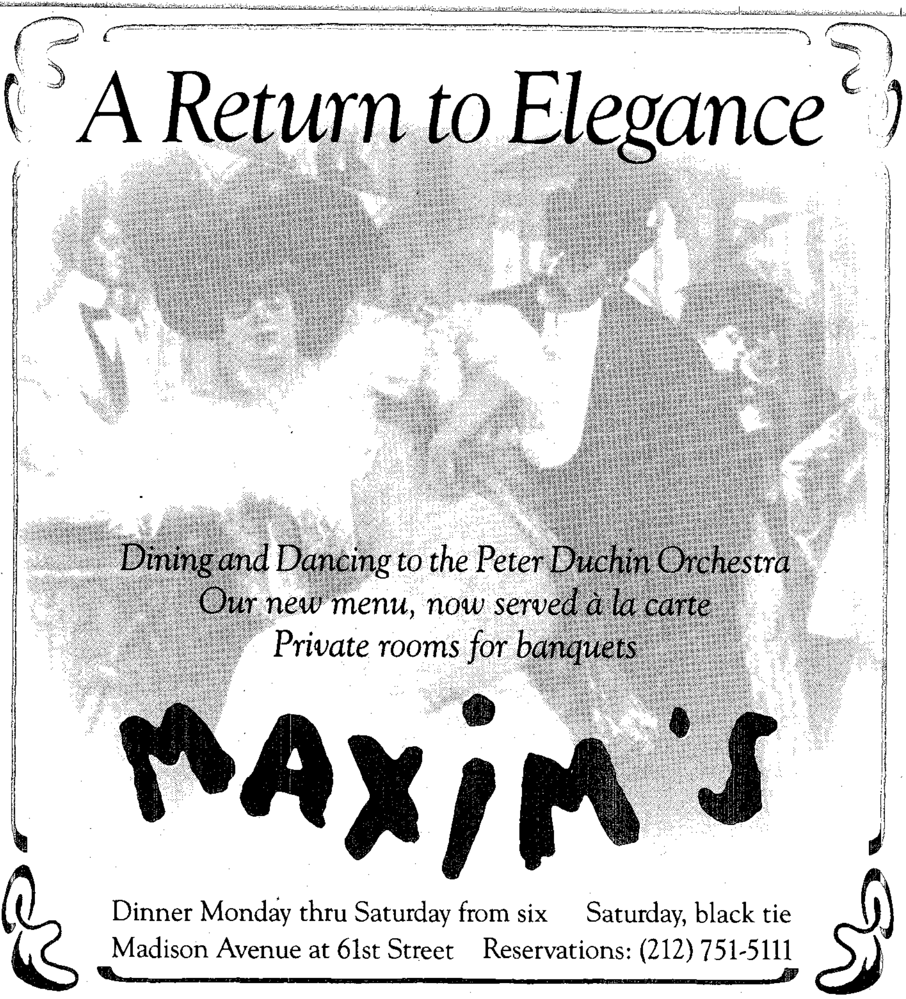
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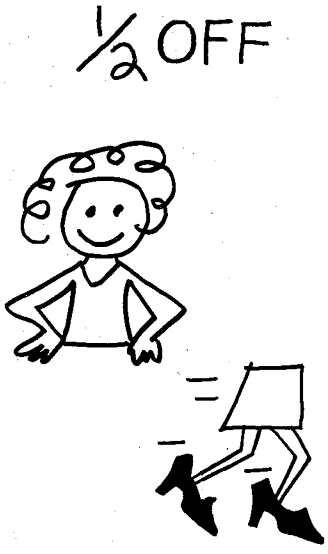

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LETTERS

Epidemic Proportions

“FIGHTING AIDS” [BY JANICE HOPKINS Tanne, January 12] fails to point out the lack of public education about the disease in this country. A few weeks ago, every household in the United Kingdom received a comprehensive information packet on AIDS, which was reinforced by a television ad campaign. Yet in New York City, where more than one third of the AIDS cases in America have occurred, a film that was developed almost a year ago to help teach young people—*Sex, Drugs, and AIDS*—has not been shown in our public schools.

This society has the technology to educate everyone about AIDS. What we lack is the social and political will to stand up to the religious right wing, overcome our squeamishness about sex, and effectively publicize the information that our citizens need to save their lives.

Ronald Reagan has called the disease his No. 1 health priority, but he has yet to address the nation on the subject. His budget proposal for combating AIDS provides $534 million, far less than the $2-billion that the National Academy of Sciences and the Institute of Medicine say must be spent annually by 1990.

Andrew Humm
Education director
Institute for the Protection of Lesbian and Gay Youth
Manhattan

AT LAST, ONE OF THE MOST INSIDIOUS flaws in mainstream reporting on AIDS has been recognized: As Dr. Sheldon Landesman says, “People always ask when AIDS is going to spread to the general population, as they call it. That’s absurd. It implies that those who have AIDS aren’t part of the general population.”

Granted, there is some epidemiological merit to the question, but journalists who ask it, and scientists who try to answer it, do everyone a disservice—they stigmatize those who have the disease, and they tranquilize those who don’t.

Joseph Davis, M.S.P.H.
Manhattan

“FIGHTING AIDS” WAS A TIMELY AND ACcurate review of the efforts being made to address the threat of the AIDS epidemic. The dedication of those in the medical, gay, and drug-treatment communities is laudable, but where are the

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

politicians, our “public protectors”?

During the plague years of the Middle Ages, communities reacted with regulations and sanctions, some of which had merit because they were intuitively correct about certain epidemiological truths. Today, we have the advantage of objective, dispassionate science telling us what can be done.

Robert Maslansky, M.D.
Medical director
Substance Abuse Programs
Kenneth Brambill, CSW
Assistant director, Social Work
Bellevue Hospital Center
Manhattan

HOW IRONIC THAT YOUR ARTICLE APpeared the same day President Reagan presented his 1988 budget, which called for a 28 percent increase ($118 million) in federal spending for AIDS. This is a pathetic amount considering that by conservative estimates, 270,000 Americans will have contracted the disease by the end of 1991, when patient care alone will cost from $8 billion to $16 billion. That Ronald Reagan is ignoring one of the greatest problems ever to face the country is criminal. However, it will be a far greater crime if the public allows him to continue.

A. Engel
Manhattan

The Drugstore Blues

I HOPE SOL LEVINE, PRESIDENT OF REVlon [“On Madison Avenue: Make-over at Revlon,” by Bernice Kanner, January 12], isn’t so busy with his “point-of-purchase displays” that he misses this letter.

The consensus of my exercise class is that he can cool it on the display modules and the pop-up lipsticks. Just get the colors we haven’t been able to find to our local drugstore, which is apparently a victim of Revlon’s “frosty shoulder.”

Cynthia B. Dogin
Armonk, N.Y.

Crime and Punishment

THE ONLY WAY TO TEACH DEVELOPERS TO heed zoning laws is to hit them where it hurts most: in the moneybags [“Intelligencer: City Plans for Scofflaw Builders,” by Jeanie Kasindorf, January 12]. The illegally built space should be used to house the homeless—rent-free—for a minimum of five years. Developers would then have plenty of trouble selling or renting the rest of the building—*that* should stop the scofflaws.

So far, all the city has done is slap offending builders on the wrist—a fine of

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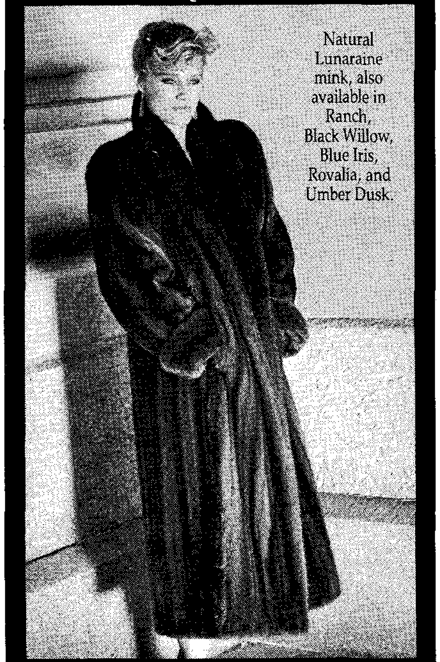

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Yvonne R. Freund
Manhattan

Words to the Wise

I WAS JUST ABOUT TO WRITE TO *Time* OR send a fan letter to Robert Hughes himself when Rhoda Koenig's piece appeared ["The Shock of the Hughes," January 5]. Hughes's *Time* article about Paris's new Musée d'Orsay is extraordinary. I'm about to reread it, this time armed with a dictionary (I'm literate, but not as literate as Hughes).

What a pity Hughes described his dog, Butch, as being "gay as a snake." Coming from an obviously enlightened man, that was a disappointing comment—but perhaps it was meant zoologically.

Cecilia Branhut
Atlanta, Ga.

Good Tidings

"THE GOOD NEWS ABOUT DEPRESsion" [by Laurence Cherry, June 2, 1986] turned out to be very good news for me indeed. A sufferer of depression and anxiety from the age of 19 or 20, I have made many attempts over the past 25 years to find answers via the traditional approaches. In the process, I gained lots of insight and self-awareness, but the feeling of hopelessness grew as I became resigned to dragging myself through each day and hiding out from the world much of the time.

Thanks to your article, which listed a number of clinics, I contacted Dr. Joseph Deltito, chief of the Anxiety and Depression Clinic at New York Hospital–Cornell Medical Center in White Plains. In a few short months, a diagnosis was made and drug therapy prescribed—my little pink pill twice a day. The best news of all is that I'm feeling like a new person.

My hope is that this letter will encourage others who are experiencing the despair I once felt. With the introduction of new drugs and new techniques, there really is good news about depression out there. Thank you, *New York* Magazine.

Name withheld
Harrison, N.Y.

Cause to Celebrate

THE FIRST WEEK IN FEBRUARY MARKS MY fifth anniversary with *New York* Magazine. In 1982, at the age of eighteen, I started my subscription. Since then, I have anticipated the arrival of each issue with pleasure.

Happy anniversary, *New York*. I look forward to the many exciting, informative, and amusing years to come.

Richard Miller
Leon, W. Va.

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

42ND STREET BEAT...CHARLES IN CHARGE?...LANDMARKS LOWDOWN...TIME CHANGES

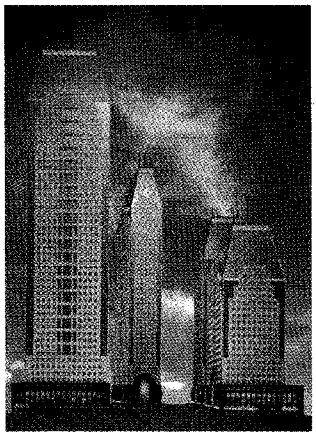
42ND STREET LOSES PROJECT LEADER

Robert Hall, the president of the 42nd Street Development Project, has told the Cuomo administration that he plans to resign, according to a real-estate source. Hall's decision is said to have infuriated the governor's director of economic development, Vincent Tese, because it comes at a time when the almost-three-year-old project is in trouble.

The redevelopment plan calls for four office towers and a 750-room hotel to be built by developers George Klein and Larry Silverstein, respectively, and a 2.4-million-square-foot merchandise mart to be built by the Equitable Life Assurance Society, Tishman Speyer, and Dallas real-estate entrepreneur Trammell Crow.

"The towers may be built," that source says. "But Crow doesn't want to participate anymore, and last-ditch efforts are being made to get the Kennedy family, which owns the Chicago Merchandise Mart, to take over the mart. And Silverstein has had his own problems since Drexel Burnham pulled out of the deal to lease his building at 7 World Trade Center. So it's a terrible time to have to find a new person to run the project."

Tese confirmed that Hall is leaving. "I'm concerned for the project," he said, "but I'm not upset with Robert. He's leaving because of a family matter."



42ND STREET MODEL

TUNG-LASHING BY LANDMARKS HEAD

Mayor Koch and Landmarks Preservation Commission chairman Gene Norman have decided not to nominate Landmarks Commissioner Tony Tung to a fourth term on the panel. Why? Because Tung wrote an op-ed piece about the commission for the New York *Times*. He wrote it in response to the recent *Times* article about the unanimous decision of the Landmarks Commission to oppose any plans for renovating Bryant Park that would block rear views of the 75-year-old Beaux-Arts library.

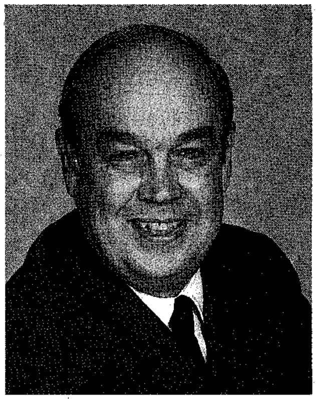
"Gene was upset when I told him I had written the op-ed piece," Tung says, "so I withdrew it. Four days later, he told me he would block my reappointment." Says Norman, "I asked the mayor to remove Tung from the commission since Tung and I disagreed about how our positions should be presented to the media. I'm the head of the commission, and I insist that we have a single unified voice."

GENE NORMAN

DID KURALT K.O. *SUNDAY* PRODUCER?

CBS News staffers say that *Sunday Morning* anchor Charles Kuralt was responsible for the departure from the show of Robert "Shad" Northshield, its executive producer. They say that after watching Northshield blow up at one of the show's associate producers, Kuralt told CBS News president Howard Stringer that he wanted Northshield to resign. Northshield has been assigned to create a pilot for a new CBS News show, *The Way We Were.* Its anchor? Charles Kuralt.

"Shad's famous for his explosions," one staffer says, "but for Charlie this was the final straw. After Stringer talked to Shad, Shad called Charlie and said, 'What's the problem?' And Charlie said, 'There's no problem.' That's quintessential Charlie. He abhors any confrontation. So he got angry, did something about it, then said to Shad, 'Sure, I'll work with you again.'" Northshield and Kuralt were unavailable for comment. A spokeswoman for Stringer said, "Kuralt was not responsible for Northshield leaving the show. To the best of our knowledge, there's no problem between them."



CHARLES KURALT

ASSISTANT EDITOR: PEG TYRE

KOVACH AND *TIMES:* BATTLE OF ATLANTA

Former New York *Times* Washington editor Bill Kovach, who left the paper in November to become editor of the Atlanta *Journal* and *Constitution,* has hired away his first *Times*man. Kovach has recruited Atlanta correspondent Dudley Clendinen to become an assistant managing editor at the *Journal* and *Constitution.*

Times staffers are wondering if they are about to witness a repeat of 1972, when the paper's national editor, Gene Roberts, left to become editor of the Philadelphia *Inquirer* and eventually took six *Times* reporters and editors with him. An amused Kovach would say only, "It's not a planned strategy."

OF *FORTUNE* AND MEN'S EYES

Fortune managing editor Marshall Loeb has hired graphics designer Will Hopkins to come up with a new look for the magazine, according to a friend of Hopkins's. Hopkins, who was the

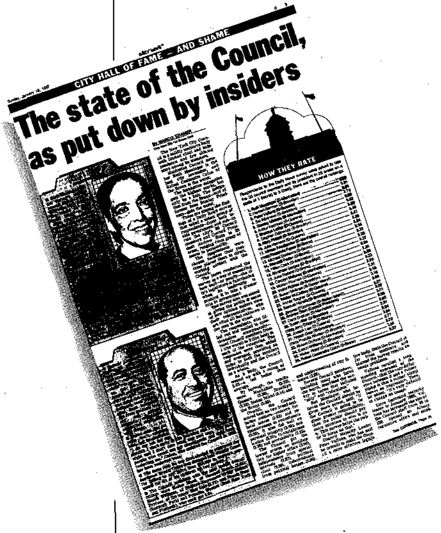
Photographs: top ©Nathaniel Lieberman; center, Karin Epstein/Camera 5.

CITY COUNCIL NEWS...CHANNEL 4 FLAP...SECOND-TERM PAPER...HULOT'S HOLIDAY

DEALS OF THE YEAR • WHY DETROIT'S CARS ARE GETTING BETTER
FEBRUARY 2, 1987
FORTUNE
SPECIAL REPORT: THE ECONOMY OF THE 1990s
IT'S LESS THAN THREE YEARS AWAY, AND WE'RE ALMOST CERTAIN THAT:
The U.S. Will Create 13 Million New Jobs
Labor Shortages Will Be a Big Problem
Middle Management Will Wither Away
Manufacturing Will Flourish
Social Security Will Run a Huge Surplus
Consumer Electronics Will Be the Hottest Industry
The World's Financial Markets Will Merge
The Middle Class Will Prosper

FORTUNE

CHUCK SCARBOROUGH



CITY HALL OF FAME—AND SHAME

The state of the Council, as put down by insiders

HOW THEY RATE

THE *NEWS* ARTICLE

art director of *Look* from 1967 to 1971, designed *American Health* with his partner, Ira Friedlander; he and Friedlander are its art directors.

"I heard that he was going to work on it quite a while ago," Hopkins's friend says. "The last time *Fortune* was redesigned was in 1983, when Walter Bernard did it. I'm assuming it's a case of Marshall Loeb, who took over last May, wanting to put his own imprint on the magazine." *Fortune* spokesman Gary Belis confirmed the report, but said, "It's very preliminary. If something were to happen, it would be some months off."

Meanwhile, over at *People,* art-department staffers are telling friends that art director Sanae Yamazaki is about to take some time off to try to redesign that Time Inc. magazine. "Last year, Sanae and an assistant took several weeks off to do the same thing," says a source close to the magazine. "But they didn't come up with a new design. This time, we think they're more likely to do it." A *People* spokeswoman had no comment.

CAN SCARBOROUGH CHUCK VIEWER SPOT?

News 4 New York co-anchor Chuck Scarborough and his new news director, Mark Monsky, are locked in a tug-of-war over an editorial segment that Monsky wants to include in Channel 4's early-evening newscast. Monsky, a former vice-president for NBC's television-stations division, came up with the idea for the segment, "Another View," which would present a minute of commentary from a WNBC viewer.

The first segment, which was broadcast on December 15, featured a transit supervisor who described her subway line in glowing terms. As soon as the spot ended, Scarborough called Monsky from the set to complain. "I told Monsky that since a two-minute editorial follows each show, I thought we were going overboard on opinions," Scarborough says. "But I couldn't persuade him to drop the idea. More segments have been taped, but so far, I'm happy to say, they haven't been aired."

Monsky wouldn't talk about the dispute, but a WNBC-TV News spokeswoman says the segments stopped because "we were short on technical staff over the holidays. We are still making lists of potential speakers for later this year."

JOURNAL-IST TO PEN REAGAN BOOK

Jane Mayer, a senior White House correspondent for the *Wall Street Journal,* is going to write a narrative history of the last four years of the Reagan presidency for Houghton Mifflin.

Mayer, who covered the 1984 campaign for the *Journal* before being assigned to the White House, says she intends to take a "behind-the-scenes look at the people who are running the White House now and how they are doing it." The book, which will examine the White House's decision-making from the start of Reagan's second term through the Iranscam crisis, is due to be published in 1988.

"It will not be an investigative report," says Mayer, who will take a leave of absence from the *Journal* to work on the project. "I'll be looking at the good things as well as the bad."

COUNCIL MEMBERS KNOCK *NEWS* POLL

Several City Council members are fuming over a *Daily News* survey that ranked the overall performance of the president of the council and each of its 35 members. They are complaining that the respondents—51 politicians, business people, and lobbyists, chosen because they are in "direct, working contact with the council"—aren't informed enough to know how the council really works.

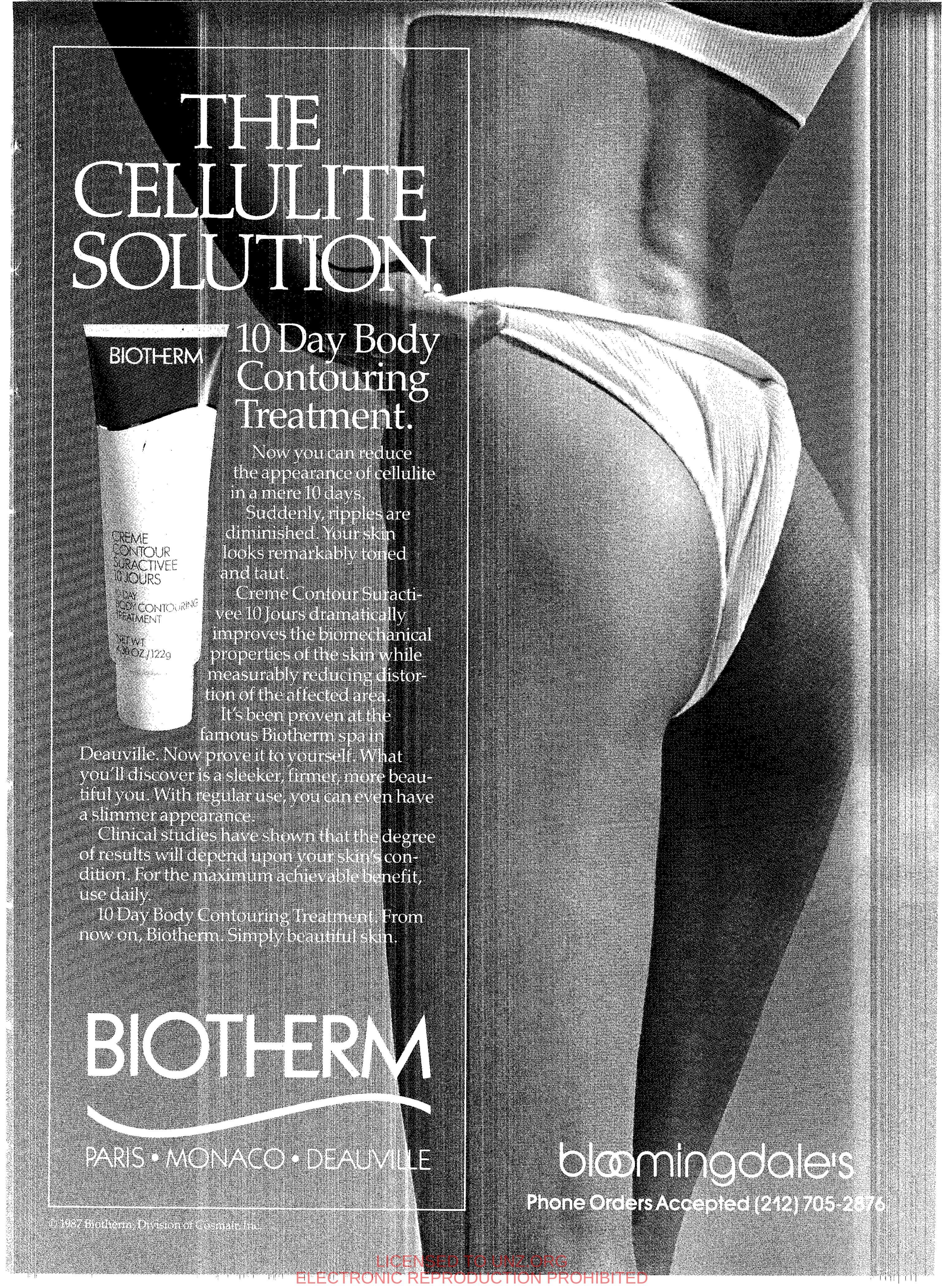
Manhattan councilwoman Carol Greitzer, who came in first in the "worst personality" category, and Brooklyn councilman Noach Dear, who was ranked No. 31 overall, say that few council insiders responded to the poll. "The survey favored new members who haven't attended many meetings or sponsored any bills," Greitzer says. "Some members who scored well haven't even opened their mouths yet."

City editor Art Browne defends the survey. "We only asked people to comment on members they knew firsthand," he says. "Then we bounced the results off of a few members and reporters who work closely with the council. They said the results were pretty accurate. The only surprise is that Fernando Ferrer was voted 'best-looking.' "

HULOT'S COOKS UP CALIFORNIA CLONE

Jonathan Waxman and Melvyn Master are planning a Southern California outpost of their newest New York restaurant, Hulot's, the French bistro they opened last spring on Lexington Avenue near 72nd Street. A friend of Waxman's says the restaurateurs are negotiating to rent space near the beach in Venice.

Master says, "We're looking at a place there, but nothing is definite yet."



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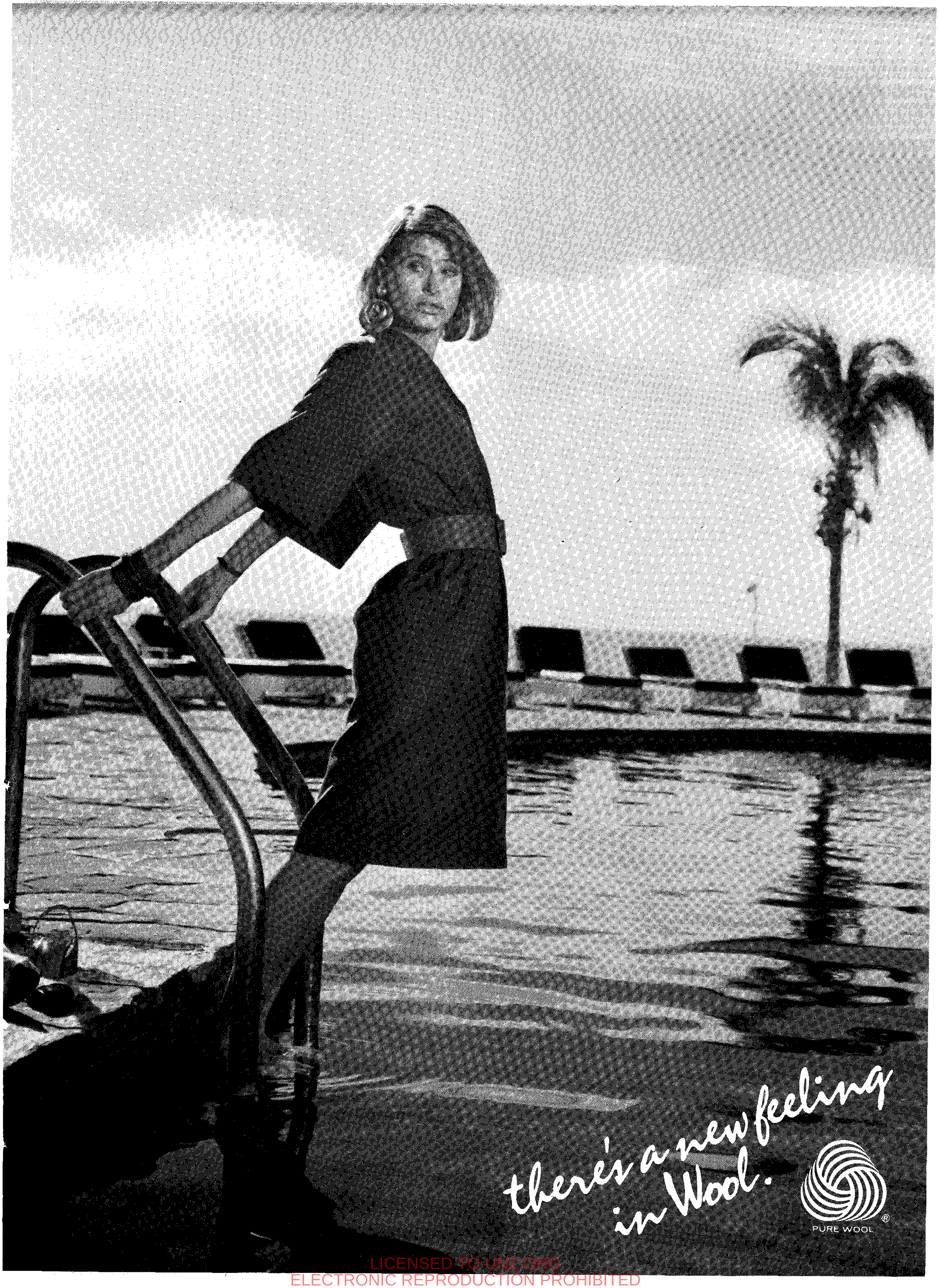
LEFT PAGE: PATRICIA CLYNE/RIGHT PAGE: NIPON BOUTIQUE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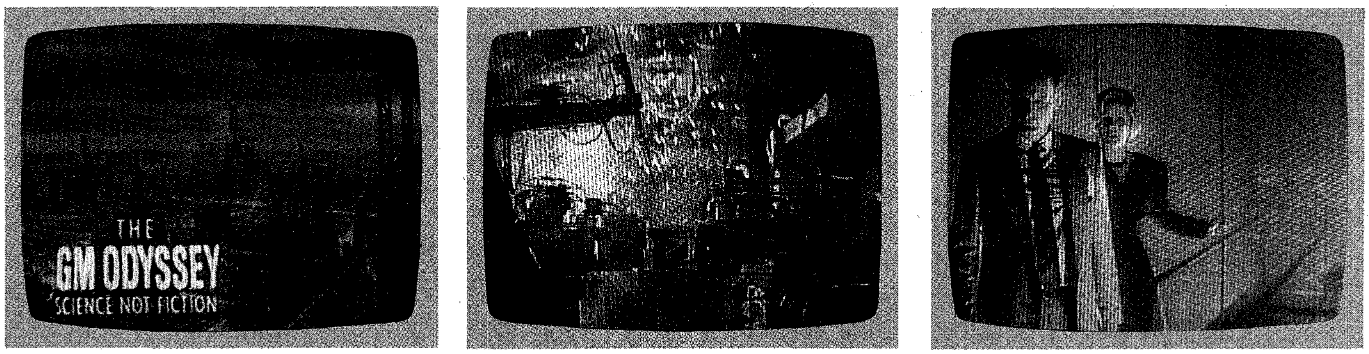

FAST FORWARD: *Twenty-first-century city; robots that "see"; time travelers entering a lab of the future.*

GM's Serial Ads

GENERAL MOTORS NEVER SET OUT TO break new ground in advertising: Its interest is breaking new ground in automotive engineering. But the latest commercials that are part of its long-running GM Mark of Excellence campaign are paving new roads in marketing. The twelve-minute "GM Odyssey Science Not Fiction" movie (cut into individual commercials that run consecutively in the course of a GM-sponsored program) transmutes an information-loaded, magazine-style advertorial into television. Its serial spots, cleverly linked by TO BE CONTINUED slugs, are an unusual device for rolling out the message GM hopes to deliver.

"We didn't do this because it was unusual, but because it was right for us," says General Motors vice-president John McNulty. (Miller Lite seems to be the only advertiser that has attempted something similar: Last March, it presented "Case of the Missing Case" and "Case of the Missing Case Solution," a four-part mystery commercial replete with clues. In all but the final installment, TO BE CONTINUED was bannered across the screen.)

GM's approach was an outgrowth of the decision to sponsor a TV-movie series. "We had the luxury of time," says Keith Gould, senior vice-president and executive creative director at N. W. Ayer, the ad agency for the General Motors corporate account. "And we had the luxury of presenting real people, of capturing the nuances of real conversation and making a miserable medium human."

The "real people" in question are a Diane Sawyer–type television reporter anchoring a documentary about modern automobile technology, and an earnest General Motors engineer named Russell, who acts as her tour guide through a lab of the future. She is the viewer's surrogate, probing what the new technology means. The point of the documentary (and the commercial as a whole) is that society has to look to the future for today's ideas. The message is lightened — and driven home—by flashes of humanity.

Russell's endearing character is established, for instance, by his asking the reporter, just before her cameras start rolling, what she thinks of his tie. "I hate it," she answers dismissively, but then bolsters his suddenly deflated ego by adding that she was only kidding. They companionably head into the Advanced Vehicles Concepts lab (a specially constructed set in a Los Angeles studio), where the reporter grills her host about GM's work in progress. He demonstrates crash-testing by computer, a collision-avoidance radar-warning system, and an infrared night-vision feature. Their practical uses are dramatized through special effects and high-tech graphics, segueing into the story of a man rushing his pregnant wife to the hospital on a dark, rainy night.

Another equally upbeat segment (all are directed by Annabel Jankel and Rocky Morton, the Brits who invented Max Headroom) fast-forwards from a young boy daydreaming about designing the perfect sports car to the same boy grown up into a problem-solving GM engineer. Symphonic music plays reverently in the background. Another segment, set in MTV-land, shows machines dancing to a pulsating beat as the tour guide explains that the robots use lasers to "see" the cars they're working on.

In a homier scene, a computer system is explained through the story of a frumpy couple (the wife totes an unsolidified Jell-O mold) bringing their sputtering truck into a lonesome gas station. Rather than diagnose the cause of the engine trouble himself, the sleepy attendant turns the job over to Charlie, a computer program named after a GM engine expert who, five years earlier, taught the system all he knew before retiring. Within moments, Charlie has discovered the problem—a clogged fuel filter—and after it is replaced, the couple motors off. The reporter then reminds us, in the final segment, that today's technology can be developed by looking to tomorrow. She wraps her piece and roars off into the night, a sleek vision of elegance in a classic Corvette that turns into a futuristic flying vehicle. The segments can be edited to two-minute, one-minute, or 30-second spots that can be used independently as well.

GM's corporate campaign has goals similar to those of the competition, but because most Ford and Chrysler cars bear their corporate names and GM's cars don't (they carry the name of the automotive division, such as Buick), its style had to be different. Ford's "Quality Is Job 1" vignettes of happy employees have been running since 1981. Chrysler has bolstered its identity with a campaign revolving around chairman Lee Iacocca in which he pitches his company's five-year 50,000-mile warranty and shows off Chrysler's new cars.

The "GM Odyssey Science Not Fiction" movie theme line was unveiled in December 1985. It originally called for famous science-fiction writers to act as narrator-spokesmen. But this conflicted with Ayer's everyday-people approach.

Still, finding someone "human" enough to play the investigative reporter was a casting nightmare. "We didn't want her to be a patsy, but someone intelligent and strictly objective who could ask tough questions. And she had to be attractive, but not so attractive as to be unbelievable," says Keith Gould. "We

Photographs by Donal Holway.

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When we started USA TODAY we promised advertisers a quality, affluent audience that would rival the newsweeklies'—and we're delivering it every day!

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When we created USA TODAY we promised advertisers millions of top-notch readers—and we're delivering to the tune of 4,792,000 every day, making us the No. 1 newspaper in the USA!

PROMISES,

When we began USA TODAY we promised advertisers that we would be a more attractive advertising vehicle than Time, Newsweek and Sports Illustrated—and for the second year in a row we've delivered with more total ad pages than each of them!

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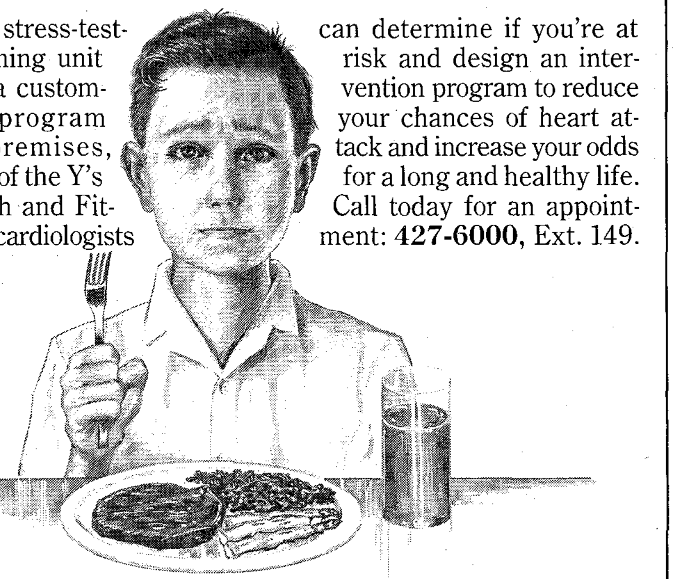
CDIC is the only stress-testing, blood-screening unit that offers you a customized wellness program right on the premises, because it's part of the Y's acclaimed Health and Fitness Center. Our cardiologists can determine if you're at risk and design an intervention program to reduce your chances of heart attack and increase your odds for a long and healthy life. Call today for an appointment: **427-6000**, Ext. 149.



Make a healthy heart your New Year's resolution.
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1395 Lexington Ave, New York, NY 10128 The 92nd Street YM-YWHA is an agency of UJA-Federation.
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The restaurant with one of the most beautiful views in New York doesn't have windows.

To enjoy the view from our Barclay Restaurant, you don't have to look outside. You simply look inside. You'll find it more reminiscent of a stately home than a fine restaurant. In fact, the only thing that can compete with our magnificent view is our magnificent cuisine. After all, no one comes to a restaurant just to taste the view.

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Always in good taste!

For any occasion, Chocolate Roses are the perfect "Sweet Thought." Each bouquet, made-up of 14" long-stemmed, sculptured Chocolate Roses, complete with stem and "silk" leaves, is rich, solid milk chocolate wrapped in white tissue and placed in a beautifully enameled gold sealed box. Order your choice of 3 delectable hybrids — dark, milk or white chocolate... and we'll send you a "Chocolate Roses" Wallet Size Calendar, which highlights "Chocolate" holidays. Call now!

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wound up seeing 75 people, whereas for an Avon commercial, for instance, we might not see more than 20."

Creating the mini-movie's optical tricks and feature-film sound effects also wasn't easy. A set had to be devised to show what a GM plant would look like in the twenty-first century. (The postmodern structure was disassembled the day after the excessively long, five-week shoot ended.)

There were problems with the script too. Talking about robotics, for example, was tricky. "People are scared to death that humans will be phased out of the workplace," Gould says. "We had to make it clear that robots are an aid, an adjunct. We were careful to show people with the machines, to assure viewers that robots don't do things by themselves." And there was always the driving pressure to make this "often boring information entertaining and palatable to people who generally don't want to hear it."

Although GM has suffered a decline in market share since 1982, "this advertising wasn't intended to sell cars directly but to project an image that would enhance GM's reputation among young people in college, who might want to work here; investors; and government officials—a select, decision-making audience," says John McNulty. "That's why we're not sponsoring a prime-time *Cheers* or running tune-in advertising in *Sports Illustrated* or *TV Guide: Cheers* doesn't reach our audience, and we need at least an hour show to make the spots work."

Instead, says George Pruette, director of GM public-affairs advertising, GM opted to sponsor those TV mini-series with "redeeming social value" and avoid scattering spots "among soap and beer commercials."

"Our first foray was as sole sponsor of the seven-hour CBS mini-series on George Washington from his youth to the end of the Revolutionary War that was broadcast in 1984," Pruette says. GM created a serial ad tracing a car from design to delivery. In September 1986, the car giant backed a four-hour mini-series about Washington's presidential years. GM was also the single sponsor of a one-hour Bill Moyers interview with Warren Burger, and last December, the Kennedy Center Honors special on CBS. Four one-minute pods from "Science Not Fiction" now run on *Face the Nation* every other Sunday.

"If ABC's two-hour special *Miracle in Philadelphia* is not 'overdramatized,'" adds McNulty, GM may sponsor it later this year. "By being the sole sponsor of specials we build recognition," he says. "Who sponsored *Roots*? You don't remember, because everyone did."

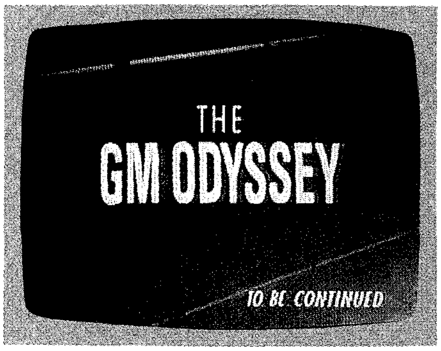
These efforts will probably cost GM around $7 million this model year, a pittance compared with what it spends advertising its individual brands with such campaigns as Chevrolet's "Heartbeat of America." Those commercials carried a $250-million price tag in the hope of halting Chevy's decline from about a 25 percent share in the American marketplace in the 1960s to a 14.7 percent share in 1983, before "Heartbeat" was launched. (Chevy currently has a 15.1 percent share.)

Altogether in 1985, GM spent $717-million on product advertising in this country, and $978 million worldwide, not counting dealer expenditures; its 1986 figures have not yet been tallied. And the company recently decided to step up marketing efforts to distinguish the different identities of its five divisions: Chevrolet, Pontiac, Oldsmobile, Buick, and Cadillac.

The corporate commercials, on the other hand, while efficiently multipurpose, cost a lot on a per-minute basis. Their price was driven up by the special effects and the massive futuristic set, as well as by an unusually long planning process. Storyboards were presented in March, but the final film wasn't edited until the end of August. Also, almost five times as much footage was shot as the directors expected they would need. (The extra shots turned out to be useful, Gould says.)

The campaign's greatest potential cost, however, involved risk-taking. "When you put all your eggs in one twelve-minute basket, those twelve minutes had better be good," says McNulty. "There's no way to hedge your bet."

GM has tried to come up with the difference that will make its "Mark of Excellence" truly stand out. Its new campaign is a series that conceivably could run for years. Traditionally, GM's car divisions unveil new advertising looks each year to go with their new products. But a good corporate-image campaign has legs. GM's main problem at this point is that its growing number of spots are still spinning in a tight, restricted circle: "Only a small percentage of Americans, the decision-making audience, will see these commercials, maybe 25 percent," says Gould. "It's not for the Super Bowl crowd." ▬



TEASER: *Keeping viewers hanging.*

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Come to Decorators Warehouse and have it made.

Most people know us for our tremendous selection of sophisticated, elegant furniture that's available for immediate delivery.

But there's more to Decorators Warehouse than meets the eye. Because in addition to all the beautiful furniture you see on our five floors, we also offer a complete custom order progam.

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The National Interest/Michael Kramer

STATE OF THE SCANDAL

Reagan's Wrong Slant

"THE CAKE, THE PISTOLS, THE BIBLE. I'D been led to believe they were press lies. Now it turns out they were all true. This is a greater screwup than I even imagined. I can't believe it."

This from a senior Reagan-administration official, a key adviser to the president who thought that "by now" he was fully aware of the Iran fiasco's "central facts."

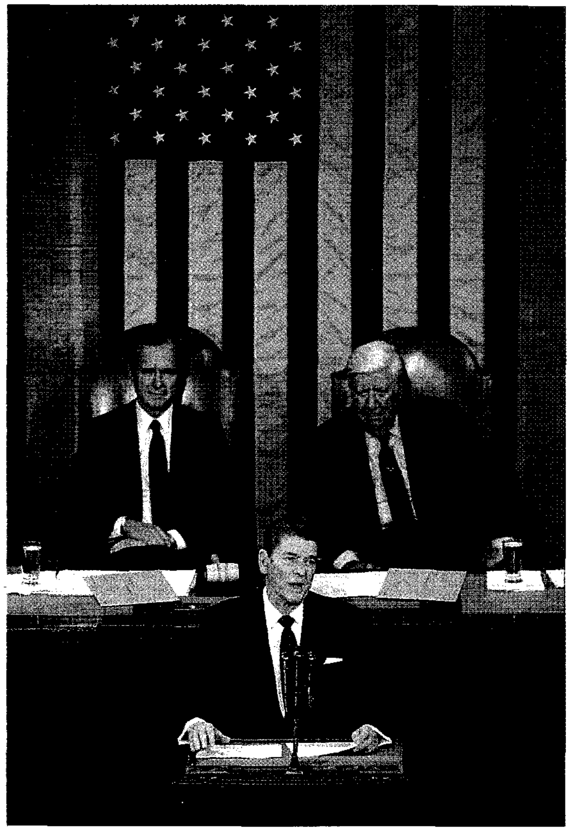
The items in question were gifts for Iran's ruling ayatollahs. The Bible, inscribed by Ronald Reagan, was delivered to middlemen in Europe by Oliver North in February 1986. The cake, baked in Israel with a key on top (to represent the opening of a new era in American-Iranian relations), was taken to Tehran by Robert McFarlane in May. McFarlane also took along three silver-plated pistols, but he never met the mullahs, so the guns came home. The cake didn't.

What most disturbs this Reagan adviser, and some other cool heads close to the president, is the White House's strategy regarding the president's knowledge of and involvement in the scandal's twin pieces—the sale of arms to Iran and the diversion of proceeds to the *contras.*

So far, the script has had the president assume responsibility for the administration's Iran policy without admitting that it was a mistake; Reagan says only that "mistakes were made." With respect to the *contras,* the president admits that diverting funds was a mistake but takes no responsibility for it; "I was not fully informed," he has said.

The White House regards the *contra* question as potentially more damaging to the president because the case for its illegality is clearer. Perhaps. But *politically,* says this senior official, "Don [Regan] and the others are wrong. They're pursuing an inside-the-Beltway strategy geared to the Washington *Post*'s front page. Out in the country, it's the Iran part that is hurting the president's credibility the most, and has by far the greater potential for crippling him. The key is consistency. The president's strength and popularity derive from the perception that he speaks straight and follows his course no matter what.

"My view," says this aide, "and it's borne out by polling and by the anecdotal evidence we've picked up from around the country, is that the president is being harmed because Iran is so at variance with the policy he put forth before the arms sales. And it also goes against the average American's hatred of Khomeini. By harping on the Iran piece in order to get everyone's attention off Nicaragua, the White House is simply reinforcing the angst.



BEFORE THE FALL: *Reporting the state of the Union, 1986.*

"On the other hand, everyone knows how the president feels about the Sandinistas. They assume he'd do everything possible to aid the *contras.* That would be consistent. And even though a law might have been broken in the process, people can better understand *that* than they can understand the Iran policy. The danger now is that a cover-up may be revealed. I don't know that there's been one, but if there has, that could destroy the president, at least insofar as his being an effective player in Washington is concerned. The contradictions and backpedaling are beginning to take a toll."

Among the most troubling revelations, says this adviser, is the report that Robert McFarlane wrote a memo in November 1986 indicating that the president did not approve the first (1985) Israeli arms shipment to Iran, although McFarlane has since testified that Reagan actually did approve the shipment in advance. According to the New York *Times,* McFarlane's memo was "based on an earlier draft written in part" by the CIA. "Bud was trying to help," this Reagan aide says of McFarlane's action, "but it's the kind of thing that causes people to scream cover-up. The memo hasn't received much attention, but I'm sure we'll hear more about it when the congressional investigations hit TV."

Right now, Reagan is enjoying a mini-respite as the congressional committees and the special prosecutor get their acts together. But it's already clear that the process will drag on—for perhaps as long as a year, according to a staff aide to the Senate investigating committee—and that fresh disclosures can be expected almost daily, the latest being that the administration was still dealing with Iran in December, well after the arms-sale stories first appeared. "It's really still all up in the air," says a Republican senator. "We still don't know what Ollie North will say when he gets immunity. Judging from the way he's been hung out to dry, I'd expect he'll spill whatever beans he has once he's covered his ass legally."

"What's nagging me now," says the Reagan official furious about the cake, "is that it's becoming clear that Dewey Clarridge was up to his ears in *both* the Iran and the *contra* parts. That can square the circle and produce some really bad news. When Dewey's around, there's always more to the story, and it's rarely good."

Duane "Dewey" Clarridge, a senior CIA officer, is the man William Casey chose to oversee the *contra* war in 1981. He was also the operative who helped Oliver North deliver arms to Iran.

Clarridge and North first came together when Reagan took office. They were part of the team running the *contras.* They called themselves the Restricted Interdepartmental Group, or the Core Group, or the Thursday Afternoon Club, although they never met on Thursday afternoons.

According to Christopher Dickey (in *With the Contras*), Casey was taken with Clarridge because, as the director report-

Photograph by James Colburn/Photoreporters.

edly told his associates, Clarridge was "a real doer, a real take-charge guy." And do he did. It was Clarridge who oversaw production of "The Manual," the pamphlet that urged the *contras* to murder Sandinista officials. (The manual was actually written by a CIA contract agent named John Kirkpatrick. Clarridge was always a spiffy dresser. Kirkpatrick always wore black—reportedly to inspire a cult of death in the fighting men.) During a secret congressional briefing in 1983, it was Clarridge who defended the assassinations—which are against official American policy. "These events don't constitute assassinations," said Clarridge, "because as far as we are concerned, assassinations are only those of heads of state."

The Clarridge connection may also lead to Army colonel James Steele, a recent commander of U.S. forces in El Salvador. In May 1984, Clarridge and North reassured *contra* leaders that American aid would continue even if Congress ruled out such assistance. Congress did just that, and Steele's actions in support of the *contra* supply network may well have violated the law. Steele may, in turn, further implicate Felix Rodriguez, the former CIA employee who owes his job with the Salvadoran military to help from an aide to Vice-President George Bush. "We thought we'd put Rodriguez behind us," says a political aide to Bush. "Clarridge could bring it all to a boil again, and we're in enough trouble already."

Meanwhile, the president will deliver his State of the Union address this week. By all accounts, he will gloss over Iran-$cam and seek to rally the nation to a set of "new initiatives"—proposals so uninspiring that Secretary of Education William Bennett declared them "boring, boring, boring" when they were presented to the Cabinet on December 16.

Reagan's attempted deflection may fail as miserably as Richard Nixon's did in 1974. Back then, Nixon offered a ten-point program to deal with the energy crisis, check inflation, and make progress toward world peace. At the end of the 40-minute speech, Nixon ad-libbed about "the so-called Watergate affair." Like Reagan today, Nixon pledged to cooperate with the congressional investigations. Like Reagan, he was eager for a quick resolution. "I believe the time has come to bring . . . [the] investigations of this matter to an end. One year of Watergate is enough."

Nixon also said, "I have no intention whatever of ever walking away from the job the people elected me to do." Seven months later, he was gone. Reagan doesn't suffer the ill will that plagued Nixon, but in a political sense, the Reagan presidency could be "gone," too. Unless Reagan himself takes the lead and gets the whole story out. ■

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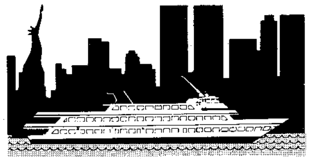

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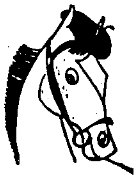

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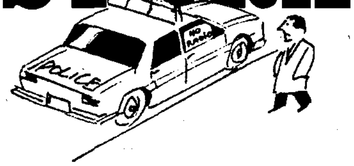
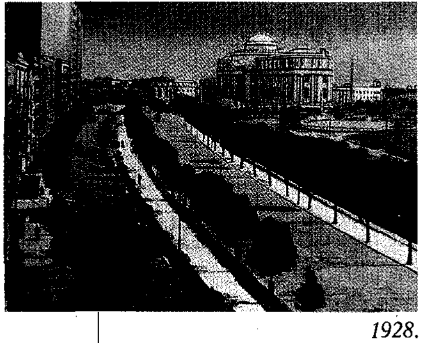


CIVICS

Olmsted Avenue

“A SPECIAL ROAD FOR driving and riding . . . borders of turf in which trees may grow of the most stately character”—that’s how Frederick Law Olmsted and Calvert Vaux, in 1868, described their plan for Eastern Parkway in Brooklyn, the boulevard they wanted to run from their newly designed Prospect Park to the elegant apartment houses springing up nearby.

Anyone who has driven Eastern Parkway lately knows that Olmsted and Vaux’s vision has been scarred and pitted by pollution, traffic, and budget cuts. But now the city is preparing to announce that the departments of Transportation and Parks will team up to return Eastern Parkway to its former state of grace.



1928.

Plans for the $60-million project call for the boulevard’s four sidewalks—once covered with a canopy of elms—to be replaced with granite paving stones and planted with new, disease-resistant elms. The six-lane main road, and the service roads that flank it, will be resurfaced. Standard aluminum road lights will be replaced by ornate cast-iron lamps, with matching traffic-light, street-sign, and firebox poles.

“We’re not trying to improve on Olmsted,” says Parks Commissioner Henry Stern. “But this *is* the greatest roadway improvement since the Appian Way.”

PEG TYRE

BRIEF LIVES

MORE THAN ZERO

“I GUESS HAVING MY FATHER’S LAST name might have given me a reputation,” says Josh Mostel, son of Zero. “Not so much as an actor, but more as just a pain in the ass.”

Though some directors might have expected him to follow in the footsteps of his father—who was known to kick actors he didn’t like during performances of *Fiddler on the Roof*—Mostel is making his own reputation, as an inventive, if somewhat more staid, comic actor.

In the new Woody Allen movie, *Radio Days* (which opens this week), Mostel, 40, nearly steals the film from Mia Farrow—without the pyrotechnics that were his father’s trademark. Instead, he plays a man who is funny precisely because he does so little. As Uncle Abe, the archetypal schlep in a 1940s Rockaway family, Mostel spends his time sitting around listening to radio shows about maimed baseball players, and his greatest achievement in life is bringing home long, slimy fish from Sheepshead Bay. “It’s hard to tell exactly what Abe does for a living,” says Mostel, a heavyset man with eager eyes. “But he really, *really* likes fish.”

Mostel’s own homelife was almost as unusual. During much of his childhood on the Upper West Side, his father was blacklisted, unable to find work as an actor. “He used to sit around reading the paper and never talking to my grandmother, so I thought that was normal,” Mostel recalls. “Mostly, he liked to paint. He held actors in a kind of contempt, so he didn’t encourage me in that direction.”

Mostel drifted into acting by accident, at Brandeis University during the late sixties. “I just took theater because I thought it was a course they might let me pass,” he says. From there, he became a member of the Proposition, the Boston improvisational group that also gave Jane Curtin her start.

Mostel today, and in a portrait by his father.

Through the seventies, he moved slowly into theater and film, landing his best-known role, as Ellen Burstyn’s catatonic nephew in Paul Mazursky’s *Harry and Tonto.* “I guess I always wanted to be working but not well known,” he says. “Because my father started to get a little crazy once he got famous.”

But over the past few years, Mostel has been appearing in more and more high-profile productions—*Sophie’s Choice, Compromising Positions,* and John Sayles’s *Matewan,* which will be released in the fall. Even so, Mostel’s current ambitions have more to do with directing—he recently did two plays by author Gil Schwartz at the Manhattan Punch Line Theatre. “Directing is great,” he says. “You don’t have to look a certain way, you don’t even have to take a shower. I really enjoy it. Even if dealing with actors can be a pain sometimes.”

PETER BLAUNER

Photograph by Dana Dineman/Sygma. Illustrations: top, Guy Billout; bottom, courtesy Landmarks Preservation Commission.

TRUE TALES

Media Relations

AFTER THE HOWARD Beach tragedy, some reporters were talking about other incidents of racial violence in the city. One print reporter described a meeting in a restaurant last summer with three community leaders—a businessman, a politician, and a pastor—after violence had erupted in their part of town.

"What we're talking about are just a couple of isolated incidents," said the businessman, who had jowls and wore a pink polo shirt. "This is not a racist community. That's not the problem."

The pastor cleared his throat. "That is not to say we are any better than other neighborhoods," he said, "but we are certainly no worse." He made a sweeping gesture and knocked his cappuccino into the politician's lap.

The politician snarled, wiped his pants, and picked up the discussion. "But we don't have terrible tensions here," he said. "The *real* problem is the media."

The pastor and businessman nodded. "The media have blown the whole thing out of context," the politician continued. "*They're* the ones creating a racial situation. All they want is a good headline or a flashy story at the top of the news."

NICE RESTAU...

"It's killing me financially," the businessman said. "The only violence you're gonna find around here is if people see another camera crew coming through."

"It's unfair," said the pastor.

"Lies!" said the politician.

"Vultures!" said the businessman.

Just then, an aide walked into the restaurant and tapped the politician on the shoulder. "Excuse me," the aide said. "Tony Guida from WNBC-TV is outside."

"Tony Guida!" The politician jumped up from his seat and headed for the door.

"Yes, I want to speak to him, too," the pastor said as he followed the politician.

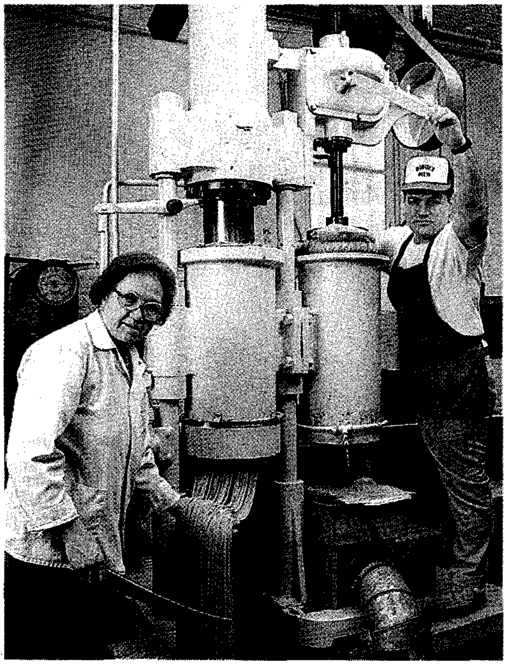
The businessman stood up last. "Write a nice story about us for a change," he told the print reporter as he lumbered toward the camera crew. "And tell your friends to watch for me on the eleven o'clock news." P. B.

GALLOPING CONSUMPTION

REMEMBRANCE OF THINGS PASTA

THE FRONT WINDOW OF Morisi's Macaroni, at 647 Fifth Avenue in Brooklyn, is decorated with some of the 65 different dried-pasta shapes made in the store: four-foot-long fettuccine and linguine, still curved on one end from hanging to dry on wooden rods; trays of red-white-and-green rotini; orange, chili-flavored bumbola, shaped like bumblebees; and fat anelloni—black and yellow with squid ink and lemon—which look like calamari.

There is nothing precious or chic about Morisi's pasta, which costs from $1 to $4.59 a pound. Although the fresh pasta now in vogue does have its uses, it cooks up *too* soft for many dishes. "Fresh pasta is just a gimmick," says manager Peter Morisi. But unlike the slick, almost sanitary dried pasta found in supermarkets, Morisi's wheat pasta is rough, textured from being squeezed through the well-worn brass dies of the family's belt-driven, pre–World War I pasta machine.


Mary Morisi cuts the fettuccine.

"We don't rush our pasta the way the big companies do," says Mary Morisi, Peter's mother, a slight, spry woman of 76 who still hand-cuts the pasta on Mondays, the way it's been done for over 40 years.

But in the last few months, the brave new world of multi-flavored "designer" pasta *has* made inroads into Morisi's. Macy's Cellar has persuaded the family to make black-squid-ink pasta, broccoli pasta, and mushroom, cauliflower, and asparagus pastas. Bloomingdale's will start carrying Morisi's pasta this week.

Morisi's is one of the only places in the country that makes old-world shapes like creste di gallo, or "rooster crests." It also has the most imaginative selection of flavored pasta in New York. "It's easy to make pasta with color," says Peter Morisi. "But I don't sell ours unless it has taste too."

LAURENCE SOMBKE

PRICES

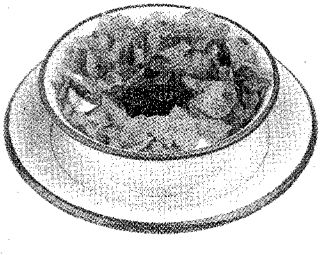
HERE'S WHAT A WILLIAM Shawn favorite, cornflakes, costs these days:

☐ With milk, at the Algonquin Hotel (59 West 44th Street), $3.75.

☐ With milk and fruit, from room service at the Westin Plaza (Fifth Avenue and 59th Street), $6.50.

☐ With cream and fruit, at Sarabeth's Kitchen (423 Amsterdam Avenue), $3.25.

☐ Twenty-four-ounce box of Kellogg's Corn Flakes, at Sloan's, $2.49.



Photographs: left, Erica Lansner; right, David Kelley. Illustration by Al Gold.

GENES OF THE RICH AND FAMOUS

LA TELEX

THE PEDIGREE POLICE who publish *Debrett's Peerage,* the book that chronicles the lineage of the British aristocracy, first came to this country in 1983, with *Debrett's Texas Peerage.* Now Los Angeles is eagerly awaiting the company's lineage-of-the-stars, *Debrett Goes to Hollywood,* to be published here in May by St. Martin's Press. Humphrey Bogart's mother, it may now be revealed, was the eighth cousin of Princess Diana's great-grandmother.

Not all of the Hollywood bloodlines traced by genealogist Charles Kidd reach back to Britain, but Kidd, who spent five years researching the book, says he has included only "families long involved in the arts." Black sheep such as Ronald Reagan are ignored. Instead, Kidd devotes fifteen chapters to chatty biography; he links Tyrone Power to Laurence Olivier, and Douglas Fairbanks to Brooke Shields (Fairbanks's great-nephew, Shirley Carter Burden, married a first cousin of Shields's father).

Then there's the told-for-the-first-time relationship between Groucho Marx and Winston Churchill: Marx's last wife was the sister-in-law of Howard Hawks, whose *previous* wife had been married to Leland Hayward, whose *second* wife had been married to Churchill's son.

Got that?

JENNIFER ROBERTS

CHOW

A Wolf in the Kitchen

THINGS WENT *too* WELL for Clark Wolf in 1986: Wolf, a food-world hit-maker who "packages" restaurants (choosing cuisine, chef, and designer), transformed the Sign of the Dove from a predictable Continental place to a prix fixe American wonder; turned a struggling Italian place called Yellowfingers into a bustling Cal-Italian success; and broke through a wall at Arizona 206 to create a grazing café that went, as he says, "slam-dunk hit city."

"I was getting nervous, things were going so well," says Wolf.

He was right. Last month, Wolf's latest creation, Brasserie Bijou, on Columbus at 75th Street, was raked by a major critic; it was a painful "learning experience," says Wolf. The next day, he and his staff tasted their way through the menu, editing as they went—they threw out, for example, chicken stuffed with goat cheese. So far, Bijou has not caught fire, but most of Wolf's projects have.

The "slam-dunk hit city" food consultant.

When a restaurant owner hires him, Wolf draws from his golden Rolodex a chef, a designer, and a graphics artist. The hard part is getting them to work together. "There's something of the family counselor in what I do," he says.

Wolf grew up in Hollywood but always seemed to belong in New York. "Even as a child I talked fast," he says. "I'd never been to New York, but people always asked me when I was moving back." He came here five years ago, managed the short-lived Star Spangled Foods, then went out on his own, ordering cards with the title "Specialty Foods—Retail and Product Development." When no one knew what that meant, he became a "food consultant," billing $1,000 a day, and a lecturer in demand "from Paris to cinder-block motels in deepest Pennsylvania." He's negotiating a book contract and has taped a television pilot, *Best of the Best,* that could make him the Robin Leach of food. And his new project, Anabelles (on Third Avenue near 74th Street), is being designed by Sam Lopata (Batons, Lutèce) as an upscale English tearoom.

"I'm not a director so much as a producer," says Wolf. "If food weren't so hot right now—and if I had the guts—I'd be in show business."

He *is* in show business.

ROGER MUMMERT

OVERHEARD

A MAN AND A WOMAN WERE walking west on 42nd Street, arms around each other, obviously content. They got to Grand Central and hugged. Then the man broke away.

"Take care of yourself," he said.

"You, too," she said.

"Hey!" he said. "What was your name again?"

"Geraldine."

"It was nice meeting you!"

EDNA LAROCHE

Photograph © 1987 by Kelly/Mooney. Illustrations: top, Brian Cronin; bottom, Alexa Grace.

RUTH RECOMMENDS

BY RUTH GILBERT

The Asia Society is having its Chinese New Year Gala on February 1, with films, food, crafts, games, and martial arts to usher in the Year of the Rabbit. Families with children are especially welcome.

DOROTHY DONEGAN

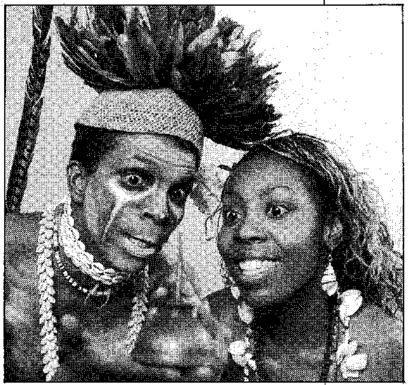
One of our greatest jazz technicians (she's 64 and her talent's at its peak) is at Sweetwater's January 27 through 31. She mugs (below), struts, and vamps through boogie-woogie, swing, and other jazz styles.

ROBERT MCDUFFIE

The gifted young performer can be heard in recital at Alice Tully Hall February 5 at 8 p.m. His concert features works by Beethoven, Dvořák, Bartôk, Prokofiev, and Peter Mennin.

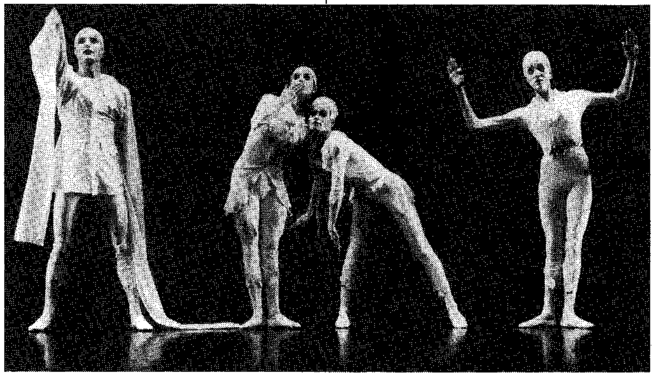
'JUDY AND LIZA AT THE REGENCY'

The series includes all of Judy's and most of Liza's films. Above are Judy and Toto in The Wizard of Oz, *which doubles with* Meet Me in St. Louis *on the opening bill, February 1 through 3.*



'SERGEANT OLA & HIS FOLLOWERS'

David Lan's comedy deals with the worship of Western consumer goods by the citizens of Papua New Guinea. The SoHo Rep play is at Greenwich House through February 22. Above, Kevin Jackson and Dana Manno admire a product.



BALLET RAMBERT

The company, originally a home for classical ballet but now an outlet for modern works by Glen Tetley, Jaap Flier, John Chesworth, and others, is at the City Center February 3 through 8. Above is a scene from Night With Waning Moon.

Photographs: top right, Gerry Goodstein; bottom left, Waring Abbott; bottom right, Catherine Ashmore.

NEW YORK

TRYING TO RAISE CHILDREN IN THE CITY

BY MICHAEL STONE

ONE OF EVERY THREE DALTON STUDENTS HAS BEEN mugged by the time he or she is in the tenth grade, according to a 1985 PTA survey.

A recent fund-raising letter on behalf of Spence said that so far, half the families of students in one early grade had pledged their support. The average contribution was $29,000—and that was above the tuition.

Martin Luther King Jr. High School is just behind Lincoln Center, in a rapidly gentrifying neighborhood. Even so, only a handful of white students attend classes there.

At P.S. 6, a school on East 81st Street that runs only through the sixth grade, principal Jack Zuckerman estimates that half his students live in single-parent homes.

In 1985, it was harder to get into the Horace Mann nursery school than into Harvard College.

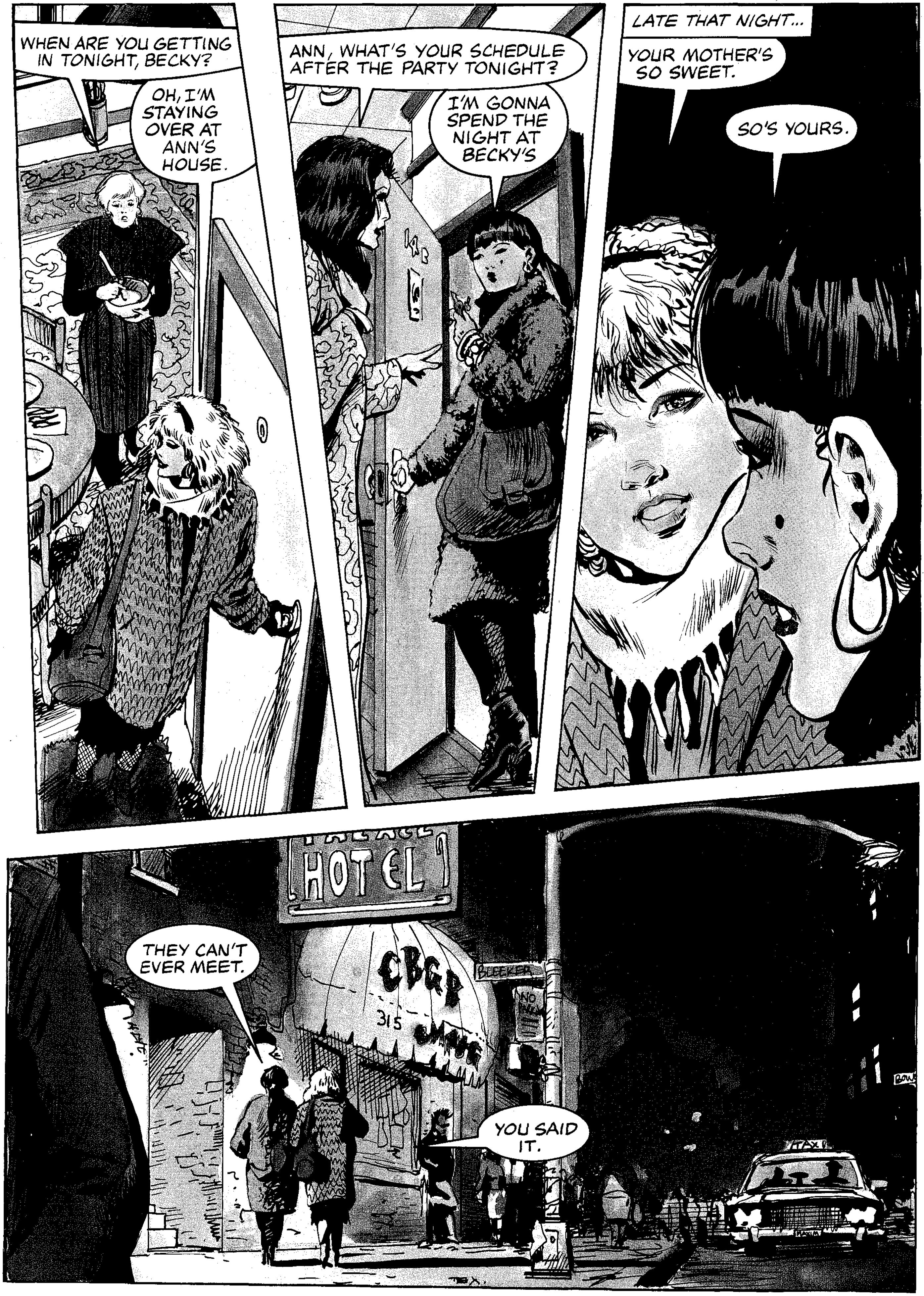
New York has never been an easy place to raise children. Concerns over safety, drugs and alcohol, and an erratic public-school system have plagued parents for generations. But recent changes in the city have aggravated these long-standing problems and added new ones. The competition to get into elite private schools and special public schools has turned intense, burning out students and parents alike. The contrast between rich and poor, always a troubling fact of New York City life, has become far starker. With a growing number of young people left largely unsupervised by their parents, peer pressure is pushing students in dangerous directions. The recent death of Jennifer Levin—she was killed during a predawn tryst in Central Park; her companion, Robert Chambers, has been charged with her murder—spotlighted a high-powered social scene in which teenagers from privileged backgrounds gather nightly at bars and clubs.

If the pressures and temptations facing adolescents are greater now than they were a generation ago, so are the practical problems confronting their parents. The enormous cost of raising children in New York, coupled with a spiraling divorce rate, has radically altered the patterns of family life. Dual-career families, once the exception, are becoming the rule. Parents—even single working mothers—leave home earlier and return later. Children grow up faster.

"When I first began doing children's parties 23 years ago," says entertainer Jeremy Sage, "I would work with kids 7 to 12. Today, my groups range from three and a half to nine. I still take some ten-year-olds, but from outside the city. Eventually, they catch up, of course. But when I see groups that age from New Jersey or the suburbs, I find I have to talk slower, jump down a program."

The maturity and independence of the city child have long been celebrated. From Eloise living it up at the Plaza to Holden Caulfield sampling the city by night, New York's children are famous for their precocious sophistication. In the real world, though, that kind of precociousness is often very shallow. "New York kids appear very mature, articulate," says *Parents* magazine editor-in-chief Elizabeth Crow. "But all kids develop in specific stages. A fifteen-year-old, no matter how articulate or savvy he appears, is still an emotionally immature teenager."

The best way to bring up children, every expert agrees, is to spend time with them. There is no short cut, no substitute. "Without quantity time," says Naomi Hill, the principal of P.S. 87, on 78th Street between Columbus and Amsterdam Ave-

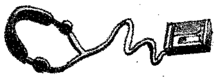

WHEN ARE YOU GETTING IN TONIGHT, BECKY?
OH, I'M STAYING OVER AT ANN'S HOUSE.
ANN, WHAT'S YOUR SCHEDULE AFTER THE PARTY TONIGHT?
I'M GONNA SPEND THE NIGHT AT BECKY'S
LATE THAT NIGHT...
YOUR MOTHER'S SO SWEET.
SO'S YOURS.
HOTEL
CBGB
315
BLEEKER
THEY CAN'T EVER MEET.
YOU SAID IT.
TAXI

ILLUSTRATED BY MARK TEXEIRA

EXPERTS WORRY ABOUT THE "OVERPROGRAMMED" CHILD, WHO GOES FROM ONE ACTIVITY TO ANOTHER.

nues, "there is no quality time." Yet Hill believes that parents are spending significantly less time at home with their children than they did even a decade ago. She estimates that all but a handful of parents at her school work. In her experience, mothers are returning to work sooner after their children are born and working longer, later hours than they once did. She and Jack Zuckerman of P.S. 6 point out that not a day goes by when there aren't students waiting in the building before and after school.

"The schools are increasingly taking over the functions of the home," Zuckerman says. "Students used to go home for lunch. Now even the neighborhood kids don't go home, because the parents aren't there. Many schools now have breakfast, and some have after-school supper programs. Our building closes at 3:30. All my teachers have left, but I rarely leave till after five. The principal has become a baby-sitter."



OF COURSE, THE CHILDREN ARE AFFECTED, TOO. A group of six-, seven-, and eight-year-olds at P.S. 87, when interviewed, unanimously said they wanted more time with their parents. Many parents try to compensate by spending intensive, highly focused "quality time" with their children after work. But even if quality time were adequate, it's not always practical.

"You can't come home after working all day and see your child in a relaxed way," says Marilyn Rosenblatt, former president of the P.S. 158 Parents Association. "You just don't care as much that Junior had a fight when you've got problems of your own."

Hill worries that working mothers may be missing more than time with very young children. "Raising your kids at home, watching how they play," she says, "teaches you about patience and pacing and development. It educates you about who your child is, and gives you a trust that everything doesn't have to be instant and immediate. But if parents aren't there, if they don't learn who their child is and how he or she is growing, it creates unrealistic expectations and anxieties."

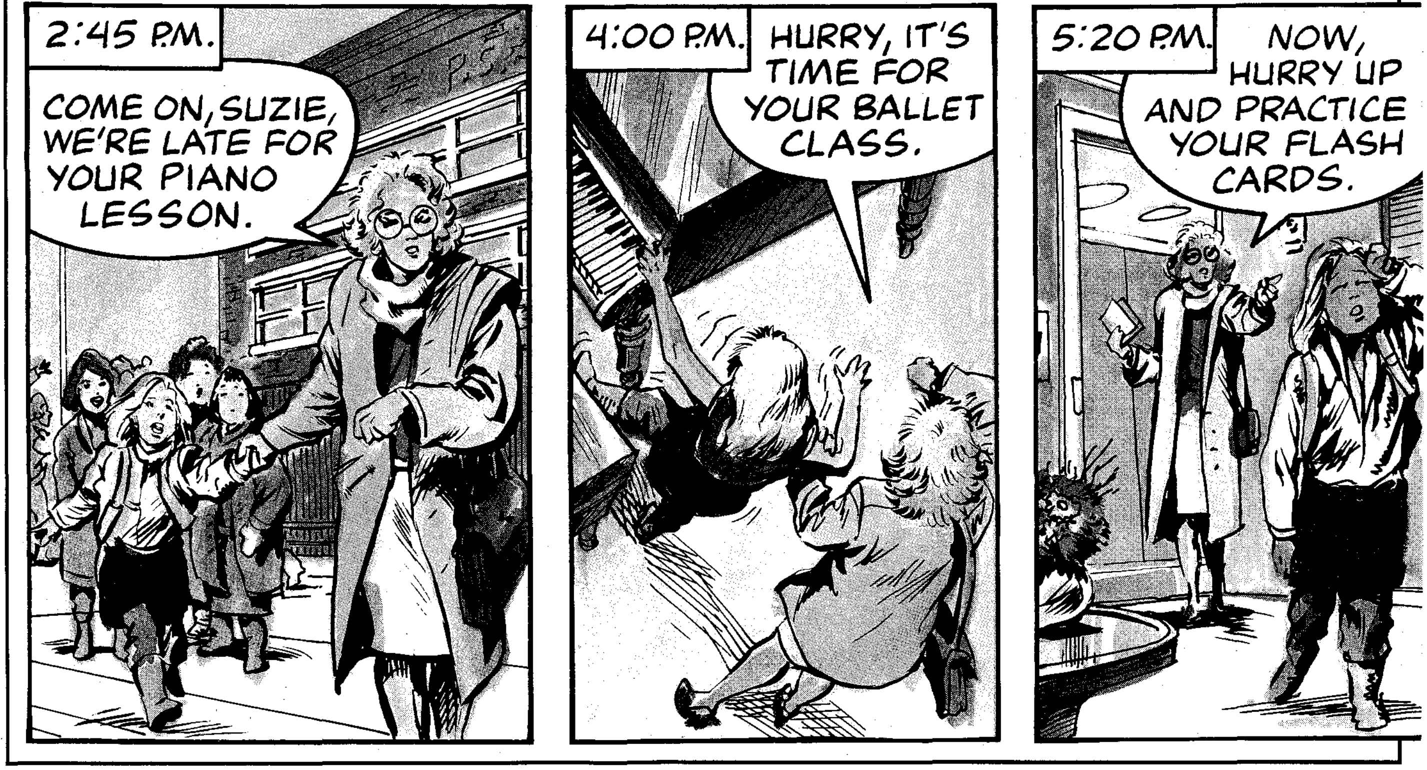
Because of the pressures of work, Hill points out, parents often don't talk to one another to share their experiences with their children. "The neighborhood where mothers sit in the park hardly exists anymore," she says. "And in New York, there are few extended families—no grandmothers on the same block to say, 'Don't worry, Grandpa Harry didn't walk till he was eighteen months, and he played baseball.' "

As a result, parents programs have sprung up around the city in churches, schools, hospitals, and some YMCAs—ostensibly to provide parents with expert counseling but also to relieve the stress that comes with working and raising children at the same time.

"There are no easy solutions," says Angela Flemister, executive director of Early Steps, a minority placement service. "But sometimes just talking to other parents who have the same problems reduces the anxiety."

Divorce often raises the pressure, creating a largely absentee parent—usually the father—and almost always increasing the financial burden and work load of the custodial parent. Both Hill and Zuckerman estimate that half their students live in single-parent families. Audrey Rosenman, a social worker who deals with children, thinks that in the city's private schools, the rate may be 40 percent, up from 10 percent only a generation ago. Equally important, divorce is starting to affect children at a younger age. "It used to be that fifth to seventh grade were the bad years," Rosenman says, "but now it's the first grade."

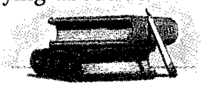
At that age, divorce divides not only the home but often the child as well. "The kids are pulled apart by the dissension," says Hill. "We have one child who has to change her clothes, her eyeglasses, her most personal effects, before her other parent will pick her up. We have a kid who sat on a bench after


2:45 P.M.
COME ON, SUZIE, WE'RE LATE FOR YOUR PIANO LESSON.
P.S.
4:00 P.M.
HURRY, IT'S TIME FOR YOUR BALLET CLASS.
5:20 P.M.
NOW, HURRY UP AND PRACTICE YOUR FLASH CARDS.

Lettering by Kenneth Lopez.

school crying, because his daddy had flown back to California, where he now lives. Because our students are so young here, we see the anger and the depression in them before the façade goes up."

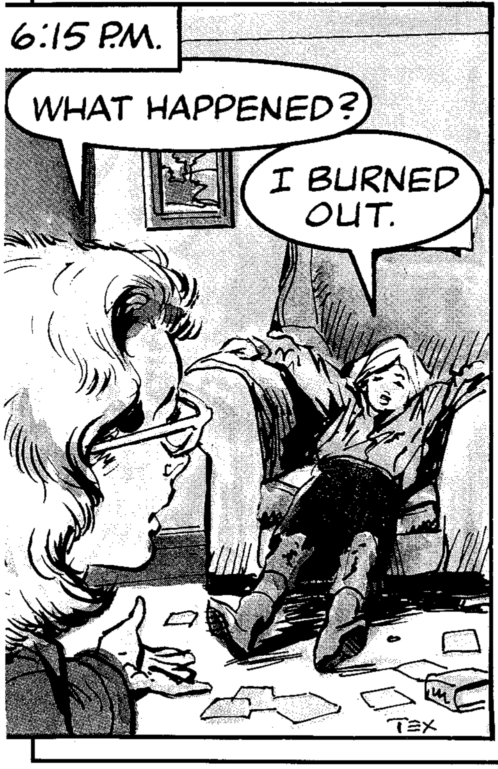
Even children from secure families are vulnerable to the shock waves of divorce. A young Horace Mann student reports that for years, whenever her parents quarreled, she feared they would divorce—as so many of her friends' parents had. "That's the difference between us and the children today," Rosenman says. "When we were growing up, we didn't have to worry about our parents. They were worrying about us."



WITH PARENTS AWAY FROM THE HOME UNTIL evening and the streets unsafe, most young children require after-school supervision. Schools like P.S. 87 offer extracurricular programs, and many parents also enroll their children in ballet classes, sports groups, and religious and tutoring programs around the city. A Dalton survey showed that 86 percent of its pre-kindergarten students were in at least one after-school activity.

"I don't think working mothers are casual about time," says Patricia Volk, an advertising executive, novelist, and mother. "We go to work and to sleep with lists in our heads, and our kids are first on those lists." Volk worries about the rigid timetables that govern the lives of her children and her children's friends, but not all parents share her concern. Officers at the Parents League, a service organization affiliated with most of the area's private schools, talk about the emergence of a new "agenda mother," who put off having children in accordance with a strict career plan and is now determined that her children do all the right things.

"Kids are overprogrammed at eighteen months today," says Cynthia Bing, a Parents League official. "By fourteen months, some are already into two or three programs, then a regular toddler program, nursery school, and kindergarten, which is now usually full-day. We saw one child whose life had been so programmed that he began acting out in the classroom. That was the only time he could just hang out with his friends."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WHAT HAPPENED?
I BURNED OUT.
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Without safe recreational areas or close-knit neighborhoods, getting together can be a problem for all city kids. Parents of small children have to arrange formal "play dates" that often involve time-consuming transport and lack the spontaneity of backyard play.

Hill worries that overprogramming outside school will affect the children in the classroom, even at the elementary level. "Today's parents are obsessed by success," she says. "They expect their children to go from first grade into Harvard. The children feel the pressure younger and younger, and the competition is always focused in the skill area, while the creative is undervalued."

Indeed, several advisers at the Parents League note that the children who seem to have the hardest time dealing with free time or improvisation are the ones whose lives are the most structured. "These are the children who, for example, turn on the TV the moment they're alone," says one Parents League official.

A great many of the children's activities occur outside the house. "There's very little life centered in the home," says Myra Lipman, president of the Parents League and a mother of eight. "The stimuli are all outside the house and should be returned to the home. Any apartment can accommodate five or six boys or girls. Do something together with your kids instead of paying for it."

But many city parents seem to doubt their own instincts. Patricia Volk points out that parents increasingly rely on experts, not only for their children's care and education but for their etiquette and entertainment. For $60, Cheryl Lefkovits and Penny Glazier of Pumps will take your child to the Westbury for dinner to teach him table manners. For considerably more, any number of services will professionally manage his birthday.

Peggy Bradt, executive director of the Parents League, says that the league's most popular service in recent years has been its birthday file. Professional entertainers like Jeremy Sage are booked a year in advance. A look at the productions he runs in rapid succession from his store at 322 East 81st Street explains why. A Sage show is the epitome of the highly structured, fast-paced world in which New York City children live: a slick, 90-minute barrage of gags, patter, magic tricks, rock music, and video, acoustic, and lighting effects. From the moment the children arrive at the sidewalk in front of Sage's store, they are taken in hand by Sage and his staff—parents are background figures at these events. The humor is quick and sophisticated, even for five-year-olds. And there is no "down time," not even a few brief moments when the children are left alone to play among themselves. In part, this is to keep the party from dissolving into chaos, but as Sage himself says, "At $6 a minute, they deserve my complete attention."

With frills, Sage's parties may actually cost the host parent closer to $10 a minute. Nevertheless, parties like this have become routine events in the lives of many private-school students. Indeed, most of the guests at Sage's gatherings are frequent repeaters. The price inevitably creates an expectation among parents—and a taste among their children—for the slick and showy, the latest thing.

CITY CHILDREN THESE DAYS ARE BEING FORCED TO take on more responsibility sooner—getting to school, fixing meals, watching out for themselves. Elizabeth Crow of *Parents* magazine says city life trains children to be more independent from the start. "A kid who separates easily from his parents is favored by the nursery school, and parents as well encourage him to be outgoing and self-confident," she says.

Rosenman observes a similar trend. "The biggest difference in kindergarten girls I've seen in the last two or three years," she says, "is that they're more aggressive—fighting, not sharing. When a single working mother comes home, she doesn't want a dainty little thing that curtsies, she wants a kid who hangs in there. She doesn't want to rock a kid, she wants to communicate."

This early independence, however, can create real problems of safety. By the time they're nine, most children today are traveling to and from their schools alone. By twelve, they go

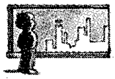
FOR OLDER CHILDREN, THE STREET CAN PROVIDE A DAILY REMINDER OF THEIR OWN FRAGILITY.

virtually everywhere. At the same time, says Detective Richard Hannah of the Police Department's Crime Prevention Section, street crime has increased in recent years—in part as a result of the growing division between the haves and have-nots in Manhattan.

"When someone sees all these people in Jaguars and fur coats, and he can't pay the rent," Hannah says, "he begins to think, Hey, there's got to be an easier way."

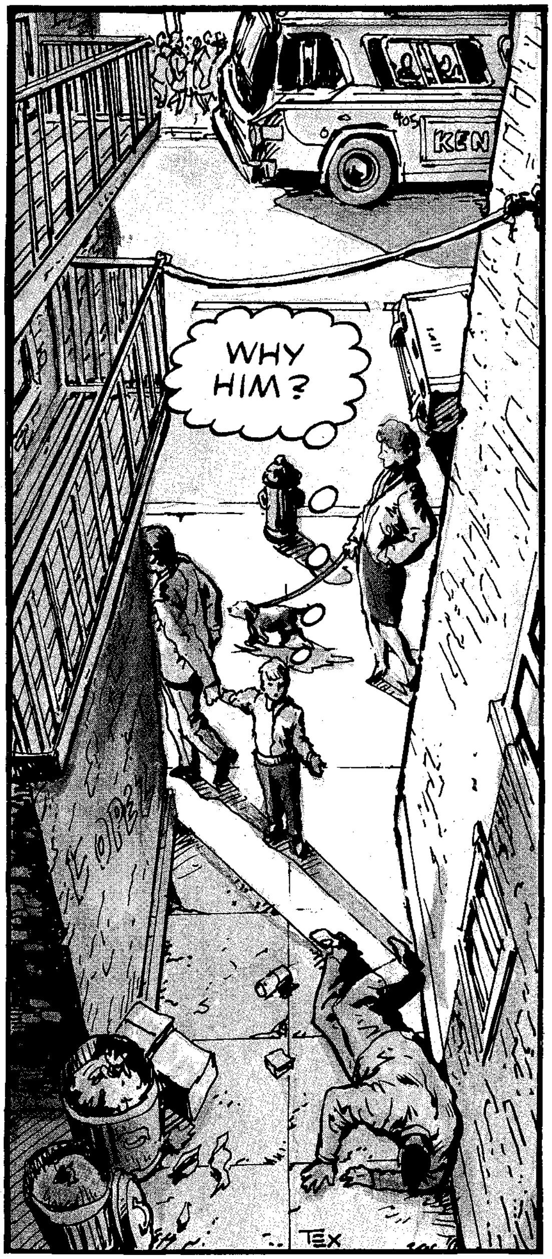
Hannah advises a low profile for New York children: no jewelry, conspicuous wallets, expensive bikes, or Walkmans, which might make the children targets. Students going to school alone for the first time should learn to anticipate potential trouble. Zuckerman warns his students at P.S. 6 to avoid 86th Street east of Park Avenue, not to meet on the steps of the Metropolitan Museum—a popular gathering place—on Mondays, when the museum is closed, and to know and use "safe haven" stores if they feel in danger. Dalton and some other schools require parents to serve as street monitors.

Advisory services like the Parents League say that parents of very young children are very concerned with safety—even though their children are under regular supervision. The Dalton survey found that not one fourth-grader had been mugged, for instance. By the eighth grade, though—when most students have begun traveling alone in the city—more than one in every four has been mugged.



ASIDE FROM CRIME, THE streets are the setting for wrenching displays of emotional imbalance and poverty. Many parents don't know how to explain to their children what's going on—many can't really explain it to themselves. Angela Flemister believes that small children are able to grasp only the simplest explanations and usually follow their parents' lead emotionally. "If a parent expresses scorn or sympathy," she says, "that's generally how the child reacts."

By nine or ten, most affluent New York children have developed street-smarts. They're able to get around safely in the city but are still too young to understand the violence and the extremes of poverty that surround them. "The message they're getting from the streets is, It's the luck of the draw," says Crow. "Kids who live in a warm apartment and go to a good school see a ten-year-old begging in the street with his father and react in two ways. Either they worry that their own security is very fragile or, even more disturbing, they develop an absurd sense of entitlement—that they deserve to be privileged."



THE EXPOSURE TO DRUGS CAN START AT ANY AGE, but the pressure to experiment often begins as early as junior high. Elspeth Steiner, formerly a student at I.S. 70, on West 17th Street, recalls coming home from camp the summer before ninth grade, a few years ago. "All my friends who had stayed in the city were hanging out on 8th Street [between Fifth and Sixth Avenues]," she says. "And everyone had begun smoking pot. It was weird. One day they were playing with dolls and the next with drugs. Everyone seemed older, but not more mature."

Steiner's experience is not unusual. Though the main drug scene has moved to the Sheep Meadow in Central Park, students still congregate on 8th Street, in Washington Square Park, and in a variety of shifting locations around the city. Since any young person can easily buy from a street dealer, drugs are often an adolescent's first rite of passage.

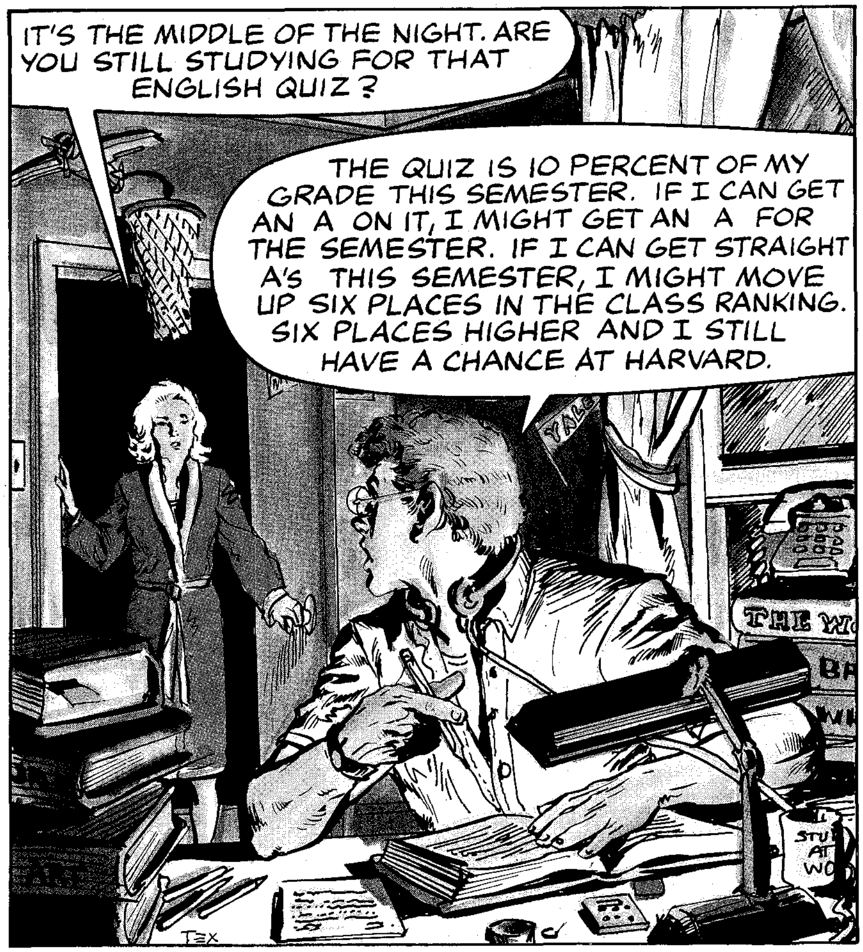
"There was no peer pressure involved in my trying drugs," says a former St. Bernard's student who first experimented with drugs in the eighth grade. "I was just bored one night, and I said to a friend, 'Do you want to try getting high?' And he said, 'Sure.' Everyone knows where to go."

Sergeant Vincent Coyne, head of the Police Department's Drug Awareness Unit, says that drug use among children in the city is epidemic and that there are no boundaries between economic classes or social backgrounds. "Most parents don't recognize the magnitude of the problem," he says. "Drugs are a $15- to $20-billion industry in New York City alone. Forty percent of the market is kids. People think it can't happen to them, to their children—but there are no barriers. If a kid doesn't feel good about himself, he can find someone on the street who can make him feel good for a while."

Dr. Mark Gold, the founder of the National Cocaine Hotline, says part of the problem is that many parents, who themselves experimented with drugs in the sixties, don't realize the increased danger of taking drugs today. "The active ingredient in some forms of marijuana is ten times more powerful than it was twenty years ago," he says. "And cocaine, which was once so rare and expensive that people didn't think it was addictive, is now available in quantity. Just look at the difference in the size of the coke spoons between now and then, and the way the coke is packaged. Crack is now everywhere in the city. Three years ago, it was unheard of."

Gold thinks that most children get their start with drugs by stealing from their parents. "However inadvertently, the parent becomes the child's pharmacy," he says. "Friends or associates of the parent often become [the child's] dealer. Everything starts at home—if parents are poor role models; if they self-prescribe prescription drugs; if they need a drink and voice that need; and, much, much worse, if they use illicit drugs and offer them to their friends."

Gold adds, "We spend so much time studying kids who are on drugs that we don't know that much about kids who don't use drugs. But they are the national majority, and we do know that strong internal values, shared family values, and shared family love decrease a child's risk of involvement."


IT'S THE MIDDLE OF THE NIGHT. ARE YOU STILL STUDYING FOR THAT ENGLISH QUIZ?
THE QUIZ IS 10 PERCENT OF MY GRADE THIS SEMESTER. IF I CAN GET AN A ON IT, I MIGHT GET AN A FOR THE SEMESTER. IF I CAN GET STRAIGHT A'S THIS SEMESTER, I MIGHT MOVE UP SIX PLACES IN THE CLASS RANKING. SIX PLACES HIGHER AND I STILL HAVE A CHANCE AT HARVARD.
YALE
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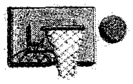


PARENTS CAN'T PROTECT THEIR children against exposure to drugs any more than the police can stop the flow of drugs into the city. Indeed, the city police make over 60,000 drug-related arrests each year, but there are only 11,000 cells available—for all criminals. But Sergeant Coyne believes parents can make a difference. "Just spend time with a kid," he says. "Kids have to know they can talk, that the lines of communication are open and flow freely, so when the time comes, they'll be able to say no to others."

Gold agrees. "Spend time with your child," he says, "or your child will make you spend time with him—in the principal's office, the courtroom, or the hospital."

Unfortunately, many parents begin to withdraw into their careers and social lives at precisely the time their children are most susceptible to drugs and other temptations. "Now that their children are in high school, they think they don't have to stay actively involved in school anymore," says Renée Levine, former president of the Stuyvesant Parents Association.

"I am absolutely shocked by the number of children I speak to who haven't had a meal with a parent in a month," says Rosenman, the social worker. "Some of them eat standing up."

One recent Dalton graduate recalls communicating with his father by memo, because, with their busy schedules, they were never home at the same time. Again, some parents try to rely on so-called quality time, but Dalton headmaster Gardner Dunnan, for one, distrusts the concept. "Many parents believe that quality time means time without conflict," he says. "They have such little time to spend with their children, they're afraid to spoil it by saying no."

Similarly, Dunnan thinks that the biggest change in children in the last ten years has been their reduced willingness to confront adults. He points out that there's often nothing to rebel against: The children just tell the parents what the parents want to hear, and then do what they want. "Many parents and children lie to each other [in this way]," Rosenman says. "They collude with each other to create a fantasy family."

One former Collegiate student puts it this way: "As long as you tell parents what they want to hear, you can do anything. The first few times you lie, you feel guilty about it. But then you realize they don't really want to bother."

Permissiveness becomes a special problem with divorced parents as children grow older and learn to exploit even the tiniest fissures in the family structure. "Economic pressure, marital stress, and divorce all demoralize parents," says Crow. "It's difficult to assert authority when you're confused about your own values, especially when you depend on your thirteen-year-old for companionship."

Peggy Bradt, director of the Parents League, points out that children frequently will try to manipulate inconsistencies between households—a problem that's not limited to the homes of divorced parents. Almost all parents are bombarded by their children with misinformation about what's permitted in other people's homes. Dunnan wonders why parents don't tell each other what their standards for their children are. He uses his Dalton office as a clearinghouse for data about curfews, allowances, and other household rules, in an effort to set up consistent guidelines.

When Dunnan hears about an unsupervised party at a student's home, he calls the parents involved. "When there are fragmenting forces eroding the family structure," he says, "other institutions must step in. You don't pretend you're a moral neutral. I believe in giving signals. Let's be explicit. We call the parent and say, 'Here's what we hear; you better know about it.' "

Today's public schools have also been acting aggressively to support the weakened family. "The changes have been incredible," says Robert Mastruzzi, superintendent of Manhattan high schools, recalling his 36-year career. "Not so long ago, kids came to school to learn the three R's, and that was it. Now we not only feed them breakfast, lunch, and dinner but we

IF PARENTS WOULD SET A CURFEW—AND ENFORCE IT—THEY COULD QUICKLY END THE CLUB SCENE.

counsel them about abortion, health, family, and sex education."

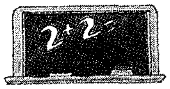
Rising pregnancy rates among white middle-class girls under fifteen in Manhattan indicate that they are more sexually active at an earlier age than a generation ago. "In this town, sexual activity can begin at ten and eleven," says Alfred Moran, executive director of Planned Parenthood of New York City. "We begin seeing youngsters in our own clinic at thirteen and fourteen. And by fifteen, sixteen, over half the teenagers have had intercourse."

At the same time, the dating practices of young people in the city are changing. Indeed, students today say they rarely date. Instead, they almost always go out in groups. There is little pairing up for substantial periods—"going steady" is virtually unheard of. Some people attribute this to a cynicism about commitment that reflects the frequency of divorce. Others blame America's preoccupation with sex. In any case, the effect is to shorten the average relationship and to increase the number of sex partners.

Moral questions aside, this kind of behavior frightens parents already worried about the current epidemic of sexually transmitted diseases—AIDS, in particular. Experts on the disease agree that the risk of getting AIDS is largely determined by the number of sex partners one has—regardless of sexual orientation. Teenage heterosexuals are still a low-risk group, but youthful excess and experimentation could change that.

Moran points out that transmission patterns of venereal disease among teenagers often mimic those among adults. Surgeon General C. Everett Koop has already recommended that AIDS education begin in the "lowest grade possible," and junior-high-school curricula now include courses on sex, drugs, and family life. But Moran thinks that parents are still the first line of defense for children. "Parents must be willing to talk openly and frankly with their children at eleven, twelve, and thirteen," he says. "They should engage in dialogue with them about pregnancy and all sexually transmitted diseases."

Many parents are uncomfortable discussing sex with their children. The explosion of single-parent families has complicated the problem—countless single mothers now have to deal with adolescent sons, for example. But these days, the news is too important to ignore: Every new sexual contact is potentially life-threatening.



ALMOST ALL STUDENTS AT THE BETTER PRIVATE and special-admissions schools complain about extraordinary pressures. The competition to get into these schools is ferocious; once the student is admitted, the competition to do well—to earn the grades to get into a "hot" college—is equally intense. In an effort to defuse the pressure, many parents consider keeping their children in public school; but few white middle-class children attend public high schools in Manhattan that aren't set apart academically. Norma Gluck, a member of the Yorkville Civic Council and a former official of the Stuyvesant Parents Association, cites parents' concerns about safety and academic standards (the dropout rate is around 38 percent in New York). Manhattan high schools superintendent Mastruzzi says today's public-school population reflects the "tipping factor"—the fact that white parents withdraw their children from schools when the minority population approaches 50 percent.

Whatever the reasons, many white middle-class students find themselves locked in a citywide competition for admission to a handful of special public schools, most of which accept only a small percentage of qualified applicants. Families whose children don't make the cut generally decide either to move from Manhattan or assume the expense of a private school. But those children who are admitted to public schools like Hunter, Stuyvesant, or the Bronx High School of Science face pressures that exceed those at all but the most competitive prep schools.

Students from Stuyvesant and Bronx Science report an epidemic of cheating and scores of student burnouts. Private schools as well have been plagued by cheating. Dalton recently imposed stiffer sanctions after a survey in *Highwire Associates* magazine found that 75 percent of the students polled nationally admitted that they'd cheated during the previous year. School pressure can also be expensive. Recently, a cottage industry of extracurricular tutoring programs has emerged in the city. One New York tutor estimates that more than a quarter of the students in some classes at Horace Mann and Collegiate are going to school after school. Nearly everyone prepares for SAT tests with special courses.

Dunnan thinks the chief victim of the competition has been education itself. "In their pursuit of praises and prizes," he says, "today's students have developed a facile, expedient grasp of the curriculum at the expense of a deeper humanistic understanding."

PARENTS, TEACHERS, AND SCHOOL OFFICIALS HAVE difficulty pinpointing the source of the pressure that weighs upon the city's top students. Dunnan, for one, thinks that the city itself is part of the problem, that New York attracts—or creates—successful and upwardly mobile parents who pass on their expectations to their children, if only by example. Rosenman feels that the pressure is of a piece with the frenetic, programmed lives that overzealous parents foist on their children almost from the start.

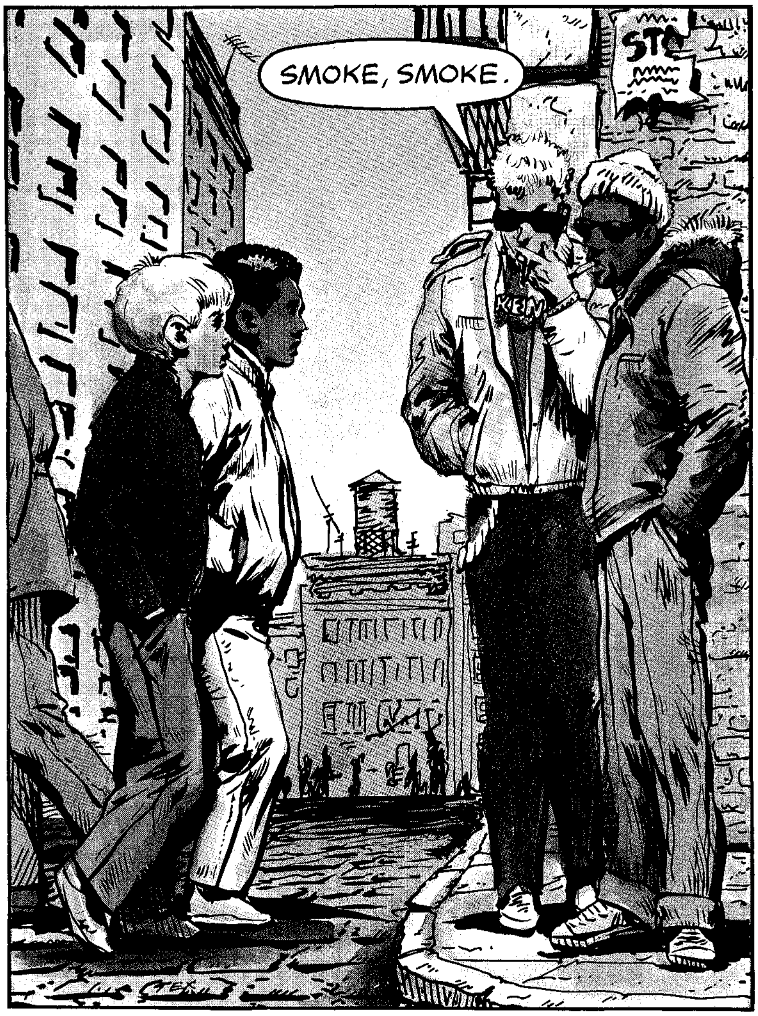
Students say that at least part of the pressure comes from the schools, which are judged and often funded by parents according to how many of their students get into good colleges. Of course, the students bring much of the pressure on themselves. Students everywhere make comparisons with their peers, but, as a group of Columbia Prep eighth-graders pointed out in a recent interview, the sheer number of intelligent and talented children in New York makes most comparisons daunting. Everyone knows someone who knows someone who made 800 on his boards, who's a musical prodigy, or, sadly, who takes more and stronger drugs.

Angela Flemister, of Early Steps, points out that some schools, such as Friends and Fieldston, actively try to discourage an overemphasis on individual achievement by concentrating on teamwork. Also, a number of schools now require students to engage in community service, a practice Flemister thinks should be reinforced at home.

"What percentage of your child's allowance is spent on someone other than himself?" she asks. "When he goes to a friend's birthday, who pays for the birthday present? If he collects clothes or food for the homeless or the needy, does he actually go up to Harlem or into the welfare hotel? The point is to get your child to focus on someone besides himself. If he's thinking about others, he's not going to worry so much about competing. But you've got to start young. Kids grow up faster today, and patterns set in very early."

STILL, IT'S HARD TO COUNTERACT PRESSURE THAT comes from sources as diffuse as the culture and as formidable as the example of a child's own parents. Dunnan, of Dalton, worries about still another consequence of these trends. "A tremendously pressured environment leads to pressure-releasing activities—and that means drinking, partying, and staying out late," he says.

Most adolescents are eager to have a good time, but over the last few years, a private-school social scene has developed in which partying is an end in itself. It came together in the early eighties, at Studio 54, and it now revolves around clubs and bars like Dorrian's Red Hand, the Palladium, and the Zulu Lounge. The participants include students from most of Manhattan's better-known private schools.



Many of the students are easily seduced by the glitter of club life, and eventually adopt the values and snobberies of the places they frequent. "When Studio 54 first began giving parties," a recent Spence graduate and veteran of the scene recalls, "they let everyone in free. But later, they gave passes only to the kids they thought were attractive or who had rich or famous parents. We used to hang out in the VIP lounge, which was just this room with a rope around it. I used to see classmates of mine on the other side of the rope and they'd pretend it didn't matter. But everybody knew it made all the difference in the world."

Several factors have led to the creation of this close-knit, high-pressure private-school scene: a lack of suitable places to get together, the encouragement of clubs eager for attractive young regulars, and a breakdown of parental discipline.

Recently, students from the Anglo-American School have promoted a plan to have schools sponsor alcohol-free events. Students, parents, and officials at other schools have joined in. The first event, a party at the Saint, on East 6th Street, is scheduled for Saturday night, January 31.

As long as students have easy access to nightclubs, however, they are likely to stay away from less glamorous alternatives. Ending the easy access is inevitably the responsibility of parents. The State Liquor Authority doesn't have the manpower or the will to police the city's 21-year-old minimum drinking age in more than a hit-or-miss way. But because the club scene rarely gets started before midnight, parents could end their children's participation simply by enforcing a reasonable curfew.

"The year we started going to Studio 54," recalls one recent Collegiate graduate, "the single most important factor in a kid's social life was getting permission to stay out late. Some kids arranged to stay overnight with a friend whose parents weren't home. Some snuck out. But most just wore their parents down saying how their social life depended on being allowed out. Eventually, enough kids were staying out late so it was true, and then even the most conservative parents had to give in."

Advisers at the Parents League say that by making common cause, by calling parents at whose homes their children are staying, and by conscientiously enforcing their own rules, parents could abolish club life for most students. They suggest, however, that parents be flexible and create a sliding curfew tied to the night's events. "If there's a dance and the kids want to get something to eat afterward, 1 A.M. might be reasonable," says Parents League official Margaret Harrell. "But if there's nothing planned, there's no reason your child should be hanging out on a street corner at 10 P.M."

Setting up a rigid, arbitrary rule can turn the curfew into an easy target for rebellion. "It's much better to ask, 'Where are you going? When will you be coming home?' " says Rosenman. "Most children will go along as long as they feel it's fair. The biggest complaint I hear from children is 'They don't listen to me, they don't explain. My parents don't think of me as a person.' "

But even the most reasonable rules will be broken when made by absentee parents. "You can't enforce the guidelines," says the league's Ann Goldsmith, "when you aren't there at home."

NO HOME, OF COURSE, CAN COMPLETELY SHELTER A child from the trials of city life. Still, it's easy to lose sight of the fact that countless children grow up here and do wonderfully. Indeed, many parents and school officials point out that most children seem to profit from the experience of a New York childhood. For parents willing to put in the time, the experts say, there's little mystery about raising children successfully. "Values are caught, not taught," says Dunnan. Making time for the children can sometimes mean hard choices for the parents—a circumscribed career or a less demanding social life, for example. But if parents expect children to resist the pressures and temptations of city living, they will have to resist them, too. ■

MEGA-MORT

SUPERAGENT JANKLOW'S BLOCKBUSTER LIFE

BY PATRICIA MORRISROE

MORT JANKLOW WOKE UP one morning and discovered he was turning into Paloma Picasso. "I think it was a case of revenge," Janklow says. He opens a file cabinet in his office and pulls out a series of sketches. "Look, there's me," he says. "And there's half-me, half-Paloma."

It seems that an artist named Ray Johnson had wanted to do 26 portraits of Janklow, but the deal collapsed. "He was asking too much money," Janklow says. So Johnson started superimposing Paloma's features on Janklow's face. (Janklow also got her hairdo.)

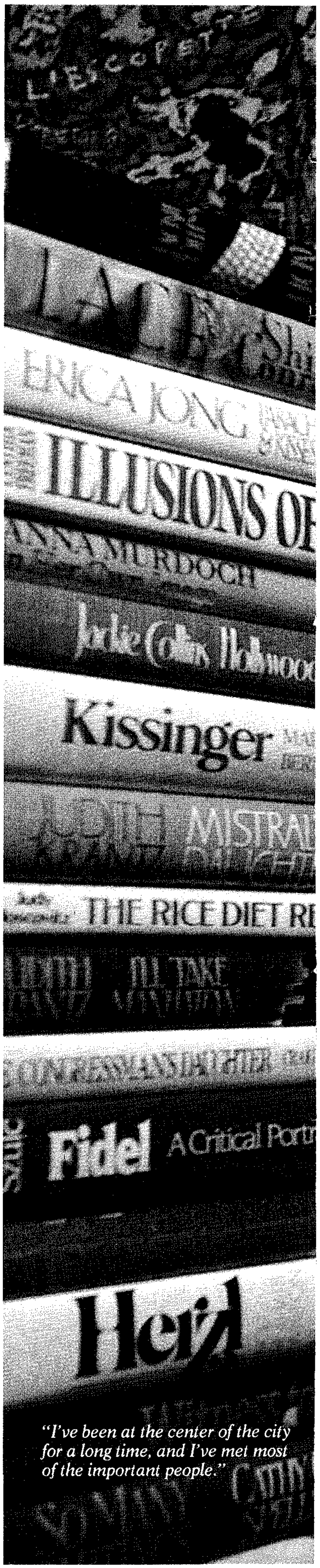
It's too bad, but what would Janklow do with 26 portraits of himself? Hang them in his living room?

"No, no," Janklow says. "I'd donate them to the Whitney."

Mort Janklow, 56, has become such a visible presence in New York that it wouldn't be surprising to see his face plastered on a billboard in the middle of Times Square. There's Janklow the superagent, whose name is synonymous with mega-books. (Among his seven-figure authors are Sidney Sheldon, Judith Krantz, Jackie Collins, Danielle Steel, Shirley Conran, and Barbara Taylor Bradford.) There's Janklow the superlawyer, who thrives on negotiating high-profile deals for wealthy clients. (Janklow helped Pete Peterson get a favorable severance package when the ex-chairman was forced out of Lehman Brothers in 1983.)

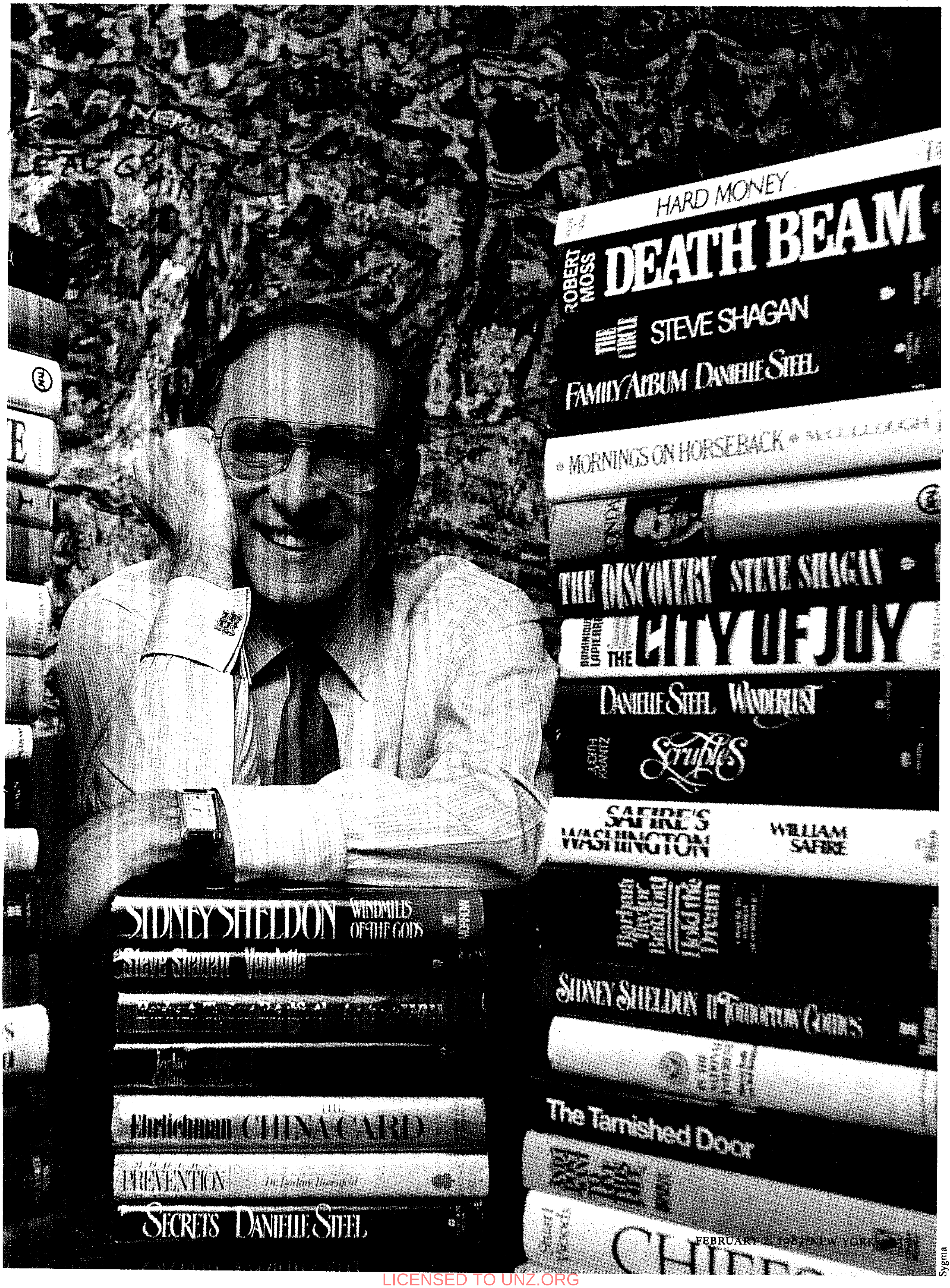
But these jobs are really secondary to being Mort Janklow, which is a little like running for mayor. Of course, Janklow gets to campaign at the Four Seasons instead of on street corners and subways. But the hours are the same, and the networking is equally intense. Janklow and his wife, Linda, are out as many as five nights a week. Linda Janklow—the granddaughter of movie mogul Harry Warner, the daughter of director Mervyn LeRoy, and the sister of restaurateur Warner LeRoy—has pretty good connections on her own. Together, the Janklows know everybody and get invited to every important party and opening.

W recently named them members of "Nouvelle Society," along with the Steinbergs and the Trumps. But Janklow doesn't socialize to get his name in *W;* he does it because it's part of his business and an even bigger part of his personal-



"I've been at the center of the city for a long time, and I've met most of the important people."

PHOTOGRAPHED BY DANA FINEMAN


HARD MONEY
ROBERT MOSS DEATH BEAM
STEVE SHAGAN
FAMILY ALBUM DANIELLE STEEL
MORNINGS ON HORSEBACK McCULLOUGH
THE DISCOVERY STEVE SHAGAN
DOMINIQUE LAPIERRE THE CITY OF JOY
DANIELLE STEEL WANDERLUST
JUDITH KRANTZ Scruples
SAFIRE'S WASHINGTON WILLIAM SAFIRE
Barbara Taylor Bradford Hold the Dream
SIDNEY SHELDON If Tomorrow Comes
The Tarnished Door
SIDNEY SHELDON WINDMILLS OF THE GODS MORROW
Steve Shagan Vendetta
Jackie Collins
Ehrlichman THE CHINA CARD
PREVENTION Dr. Isadore Rosenfeld
SECRETS DANIELLE STEEL

Sygma

BIG BOSS MAN: *"New York is like a huge village," says Judith Krantz, a client of Janklow's. "And Mort is right in the middle of it. He's like the village chieftain. There isn't anybody he doesn't know."*

ity. One gets the impression that Janklow won't quit until he has a Rolodex the size of the Jefferson Memorial.

Last fall, the New York *Times* tried to draw a connection between Janklow and *Vanity Fair.* The implication was that Janklow had used his influence to get his daughter, Angela, hired as a reporter. Janklow represents Harold Evans, who is married to Tina Brown, *Vanity Fair*'s editor-in-chief.

It was a silly news item, and the *Times* later issued an apology. If Angela Janklow had to work at a publication where the editor didn't know her father, she'd be writing crop reports.

WITH SAFIRE: *"If I want to talk to anybody in the media, I just have to pick up the phone."*

"I've been at the center of the city for a long time," Janklow says, "and I've met most of the important people. If I want to talk to anybody in the media, I just have to pick up the phone. I know Punch Sulzberger. Abe Rosenthal is a client. Jim and Warren Hoge are pals. Don Hewitt at *60 Minutes* is a friend. Morley Safer is a client and friend. Barbara Walters is an old friend. . . ."

"New York is like a huge village," says Judith Krantz, who wrote *Scruples* and *Princess Daisy.* "And Mort is right in the middle of it. He's like the village chieftain. There isn't anybody he doesn't know. Once I called up to speak to him and his secretary said, 'Mr. Janklow isn't here right now,' and I said, 'Where is he?' And she said, 'He's off with Vice-President Mondale watching the Panama Canal being given back to the Panamanians.' "

"He's like a jet airplane flying at top speed with the best state-of-the-art equipment," says client Tad Szulc, author of *Fidel.*

"He's like Superman arriving on Earth from Krypton," says Jerry Traum, Janklow's partner.

"He's more than a mega-lawyer," says Shirley Conran, who wrote *Lace.* "He's more than a mega-agent."

He's Mega-Mort.

IT'S A FEW DAYS AFTER THANKSGIVING, and Janklow is back in the office after the long weekend. All things considered, his vacation was pretty dull. He saw his friend Doc Simon's new play, visited the Roosevelt Museum in Hyde Park, and had dinner at a *Mobil Travel Guide* five-star restaurant in Stormville.

"Last year, we went to Europe for Thanksgiving," Janklow says. "Actually, we were heading for Madrid, but then on the way to the airport, Linda said, 'By the way, we're going to Paris first.' She had called Claude Picasso, who is a friend, and he wanted us to see the Picasso Museum, and then she called Claude Terrail, another friend, who owns Tour d'Argent. So we went to the Picasso Museum, and then we had dinner at Tour d'Argent, and *then* we went to Madrid."

At the moment, Janklow is a little troubled by the new Sidney Sheldon book, *Windmills of the Gods.* Or rather, the book jacket. "Look at these flowers," he says, pointing to a few harmless-looking roses. "I hate scrolly things. It reminds me of romantic fiction. And that's not what Sidney Sheldon is about. He's about driving narrative. This is a book about a brilliant young ambassador in Romania who happens to be a beautiful woman, and there's intrigue in her own embassy. And when you have flowers and scrolly things . . . well, I just don't like it."

A few years ago, Janklow had almost the opposite problem with Sheldon's *Master of the Game.* Janklow loved the title, but the publisher hated it. "Howard Kaminsky called me up," Janklow says, "and he said, 'Tell Sidney to can that title. It's terrible.' Of course, I didn't call Sidney, but 30 minutes later, I got back to Howard and told him, 'I've got a new title,' and he said, 'Great, what is it?' and I said, 'Sidney Sheldon's New Novel.' "

"Ultimately, what does it matter?" he says. "*Master of the Game, Windmills of the Gods, The Other Side of Midnight.* All you really need is two words: Sidney Sheldon."

Janklow has pretty much cornered the market on two-word authors. "His collection of best-selling writers is truly staggering," says Carole Baron, president and publisher of Dell. "He's got the clients everyone in town wants." In 1986, Steel had three books on the best-seller list; Krantz and Sheldon each had one.

"One of Mort's great discoveries," says Michael Korda, editor-in-chief of Simon and Schuster, "is that by handling things that are only big and important, everything you do becomes big and important because you're doing it. Having Mort Janklow's name attached to a book immediately validates it. It becomes a six-figure project even when it's not."

Janklow, who takes a 15 percent commission, makes over $1 million a year from his literary clients. These days, he doesn't spend as much time on the legal end of his business, although he helped Jerry Della Femina sell his ad agency. Della Femina presented Janklow with a silver box engraved with the words "Thank you for making me *nouveau riche*."

Though Janklow makes a lot more money than he did ten years ago, his life hasn't changed that much. He's had the same apartment on East 64th Street for the past 25 years. Of course, it's not the kind of place a person would give up: ten rooms, marble fireplaces, and such. The Janklows live there with two housekeepers; the children have moved out. Lucas, 19, is a student at Wesleyan, and Angela, 22, has an apartment "near a meat-packing plant downtown." "My father doesn't understand why I'd want to live there," she says. "He's not square, but he's not really hip." (She does admit that he went to a Van Halen concert, and invited David Bowie to their house for Christmas.)

Until a few years ago, the Janklows had a home in Bedford, but they gave it up because Janklow found the country "boring." "My father wasn't very good at leading a forced pastoral existence," Angela Janklow says. The Janklows *have* been renting a house in East Hampton for the past three summers. Janklow says he hates the long trip, but "a lot of our friends are out there, so it's the logical place to be." Janklow feels most comfortable in New York, where he can walk seven blocks down Madison Avenue and arrive at the office "somewhere between 9:45 and 10 A.M."

Janklow's office is on the fifth floor of a small, elegant building. The reception area is dominated by large silver letters that read JANKLOW & TRAUM LAW OFFICES and MORTON L. JANKLOW ASSOCIATES, INC. LITERARY AGENTS. On a nearby wall is the original of a *New Yorker* cartoon that shows a man in a bookstore telling a salesclerk, "I'd like the novel they paid $3.2 million for, whatever the hell it is."

THE MAN WHO SOLD THE BOOK for $3.2 million (*Princess Daisy*) stands six feet three inches tall, and to quote Jackie Collins, "He simply radiates power." Janklow's suits are custom-made (by Morty Sills, "an artisan in his own right"), and every day he seems to be wearing a new antique wristwatch. His favorite is a 1920s Rolex. The image he projects is very understated, a nice counterpoint to Janklow's personality, which one friend diplomatically described as "large." "Mort," says playwright Peter Stone, "is certainly not shy about expressing his opinions."

Here's Janklow on other agents: "They're people who don't return your phone calls, and lose your royalty statements." Janklow on traditional editors: "English majors who went into publishing because they couldn't write and because Aunt Tillie left them a trust fund." Janklow on other lawyers: "People who slog away at the office, go home to Scarsdale, eat dinner, burp, and go to bed." Janklow on himself: "I am rarely wrong."

There's something about Janklow that brings to mind Burt Lancaster in *The Rainmaker*. It's easy to picture him in the middle of a drought-stricken field, shaking his fist at the heavens, shouting, "You owe me one." In a way, rainmaking is pretty much what Janklow does for a living. (Lawyers use the term "rainmaker" to describe the partner who brings in the business.) It's about hyping authors and persuading publishers to shell out huge advances. Janklow does it better than most because he believes in his clients with an almost evangelical fervor. He's also not timid about describing the miracles he has performed.

"The three *highest* prices in book publishing came out of my office," he says. "The *highest* price ever paid for a paperback reprint was $3.2 million for *Princess Daisy;* the *highest* price for a nonfiction reprint was $2.5 million for *Love Signs;* the *highest* price ever paid for a first-novel reprint was $1.4 million for William Safire's *Full Disclosure.*

"*Scruples* was our first giant fiction book," he says. "And Judy Krantz had never done anything except articles for magazines like *Cosmopolitan*. I said, 'Judy, if you let me handle this, every woman in America will be reading this book on the beach this summer.' I didn't have any experience with commercial fiction, but I really *believed* in it. Michael Korda didn't want it. Jason Epstein at Random House made an unacceptably low offer. But something in my fingers just told me it would work."

Janklow pauses for a second and looks in the direction of an African mask next to his desk. "I have a very powerful gut," he says. "I knew *Scruples* would work, just like I knew that was a great mask, and it turns out to be the major piece of that tribe. . . . Look at that Cubist influence—it's incredible!"

When Janklow talks, he never seems to pause for a breath. The sentences just flow into one another, and the listener is often left in stunned silence. Was he discussing Danielle Steel? Or Picasso's Surrealist period? Or maybe he was comparing Danielle Steel to Picasso? Janklow has an almost hypnotic command of the language. "I think the reason he's such a good negotiator," Krantz says, "is that he talks the opposition to death."

"IF ANYBODY CAN CONVINCE A PUBlisher you're worth more than you are, it's Mort," says client Fran Lebowitz. Shirley Conran agrees: "I never made any money until I met him." (Now she makes at least $1 million per book.) Sidney Sheldon, who makes even more, says, "Six months after Mort started representing me, he quadrupled my foreign sales. He gets me deals that are staggering, simply staggering."

How staggering?

"Let's put it this way," Sheldon says. "I made $1.2 million on the paperback sale of *The Other Side of Midnight,* and that was *before* I met Mort."

Sheldon says that Janklow does a lot more than just negotiate deals and that his contacts are invaluable. "I needed research on Interpol for a book I was doing," he says, "and I was getting nowhere. The international police is a very closed organization. I told Mort my problems, and then a few weeks later I was having dinner at a friend's apartment in Paris, and there was the head of Interpol. Mort had sent him."

The writer thinks so highly of Janklow that he has practically given him control over his life. "I have a general power of attorney in my safe," Janklow says. "I could sell Sidney's house tomorrow without asking him. I could wipe out his portfolio. I could sell all his assets. I could sign a book deal for $2. I'm the executor and trustee of his will. I'm the executor and trustee of his late wife's estate. I'm trustee of the Jorja and Sidney Sheldon Foundation. That's the level of confidence Sidney has in me."

Janklow loves getting involved in other people's lives. "He's like everybody's brother-in-law," says a friend. Korda calls him "one of the two or three people in the world I love and trust without qualification." Korda publishes several Janklow clients, including Shirley Conran. When Korda got a divorce, Janklow was the lawyer. When Korda needed a car mechanic, Janklow got him the best one in the city. When Shirley Conran was having eye problems, Janklow got her an appointment with a top ophthalmologist.

"Mort will do anything for you," says Krantz. "When my husband, Steve, needed a sinus doctor, Mort called immediately with the name of the 'greatest sinus doctor in the country.' Mort also got my husband several pairs of Italian shoes. We were sitting in his office, and Mort looked down at my husband's feet and said, 'What size are you?' Mort had bought some custom-made shoes in Italy that were too small, so he gave them to Steve. Actually, he sold them to Steve. For $250 a pair, I might add."

Janklow helps clients' children get into college; after college, he helps them get

TIMING: *The big-book era was ideal for Janklow. "Mort's success is a combination of luck and genius," says Korda. "He came out of a time of great change in the industry, and he was quick enough to see it."*

jobs. He enjoys writing letters and dictates dozens of them a day. Some clients say they get a Janklow note at least once a week. For the past 30 years, he has kept photocopies of all his correspondence in leather-bound volumes in his office. The 1986 volume is about three times larger than the 1966 one. "I like to save my letters," Janklow says, "because it shows the evolution of the mind." A few years ago, Janklow "noodled" with a novel but found he was too busy handling other people's books. Anyway, it's hard to imagine him sitting still long enough to finish writing one.

"He is infinitely restless," says Joan Ganz Cooney, the creator of Children's Television Workshop. "He never stops. It's always 'Where to? What next?' He's one of those people who only feel alive when they're in motion."

"And," says Janklow, "I never get jet lag."

WHEN JANKLOW DISCUSSES his early childhood in Hollis, Queens, he focuses on two things: the Depression and his high IQ. Eventually, Janklow would become rich because he was smart, and economic stability was always a motivating factor. Janklow watched his father, a "brilliant lawyer," suffer during the Depression, and he didn't want the same thing to happen to him. "He was successful very quickly," Janklow says. "He had a beautiful Hupmobile, and then the crash happened and suddenly he had to pool his money with other lawyers to be able to afford a subscription to the *New York Law Journal*. The Depression was not just about poor people. It was about people who should have been upper middle class but who watched their economic opportunities being destroyed."

Janklow was an only child for quite a while—his sister wasn't born until he was seven. He was also one of the few Jews in a neighborhood Janklow describes as "extremely anti-Semitic. I got beat up a lot. I remember my father coming home one night and I was being pummeled by a bunch of kids. He stopped it, and then had me take them on one at a time. He stood there while I went at it with full force. It was a terrific self-confidence-builder."

Janklow's mother also built his self-confidence. "If we all had that mother," says a friend, "we'd all be Mort Janklow." Jerry Traum remembers an incident at the Janklows' tenth-anniversary party. "Someone stood up to give Mort a toast," he says, "and they said something about 'To Mort, who is sometimes hard to live with . . .' and his mother yelled from the back of the room, 'He is not!' "

"It's just that Morty was a wonderful, wonderful child," says his mother, Lillian Janklow. "He was remarkably mature. Almost like a little adult." Janklow's son, Lucas, says that his father loves to tell stories about how he used to give tours of the World's Fair when he was only nine years old. "My father took the train into Grand Central by himself," he says, "and then picked up a group of friends from out of town and went to Flushing."

By the time Janklow was in the fourth grade, his family had moved to Laurelton; he went to the local public elementary schools and graduated from Far Rockaway High School. "I was always physically and intellectually beyond my years," Janklow says. "I was skipped four times before I graduated high school. I was editor-in-chief of the newspaper. I won the national newspaper award. I was captain of the tennis team. I was editor of the yearbook. And I was only fifteen."

"Mort was always extremely self-confident," says Ed Bleier, a president at Warner Bros., who has been Janklow's closest friend since the second grade. "Other kids worried about fitting into cliques. Not Mort. Wherever he was, it was the best place to be."

Janklow had his heart set on an Ivy League college, but Syracuse University was one of the few schools that would accept a sixteen-year-old. At Syracuse, he studied public affairs with an eye to becoming a foreign-service officer. "But then somebody told me, 'Don't think about the foreign service, because it's not really sympathetic to Jews.' "

Since Janklow could get A's by "simply coasting," he spent much of his time playing cards. "That's how I got all my spending money," he says, "and then I had a streak of bad luck that wiped me out. I had to spend eight months loading freight on railroad cars."

Janklow attributes his highly regarded negotiating skills to his card-playing days. "I enjoy taking risks," he says. "Unlike a lot of other people, I don't mind being put on the line." Lucas Janklow says his father goes through life wearing "his poker face." "Even if he's got a bad hand," he explains, "nobody knows about it."

FROM SYRACUSE, JANKLOW went to Columbia law school. "It was a huge move in every way," he says. "Syracuse was a typical middle-class university. At Columbia, everyone was enormously accomplished. They were the Groton–St. Paul's–Princeton–Yale kind of people."

As a Far Rockaway–Syracuse kind of person, was Janklow intimidated by his new surroundings? "Not at all," he says. "I just knew I was playing in a different game." To this day, Janklow has nothing but praise for Columbia law school, and he's a very active alumnus. In 1982, he donated $1 million to establish the Morton L. Janklow Program for Advocacy in the Arts.

In 1953, Janklow, who had recently married the daughter of a Manhattan investment banker, went into the Army, where he defended court-martial cases. "I started winning a lot of them," he says, "and the Army was getting very nervous." As a form of "revenge," Janklow says, they tried to "pack me off to the Bikini atoll." Instead, Janklow persuaded the Army to send him to Paris; he lived in a château in the Loire Valley and spent most of his time hunting, playing tennis, and eating at practically every three-star restaurant in France. "I lived this glorious *haut bourgeois* life," he says. "I had a wonderful time."

It's interesting that Janklow fails to mention that his first marriage was on the rocks. (In fact, he conveniently omits the marriage entirely; instead, he chooses to narrate the story in the first person, as in "Twice a week, I'd drive 80 miles to eat the best tarte Tatin in France.") Where was his wife? "Oh," he says, "she was there." Then he tells a story about a woman "who dressed only in lavender" and didn't like his first wife and advised him, "Don't worry. I have the perfect girl for you. She's too young, but someday I'll introduce you."

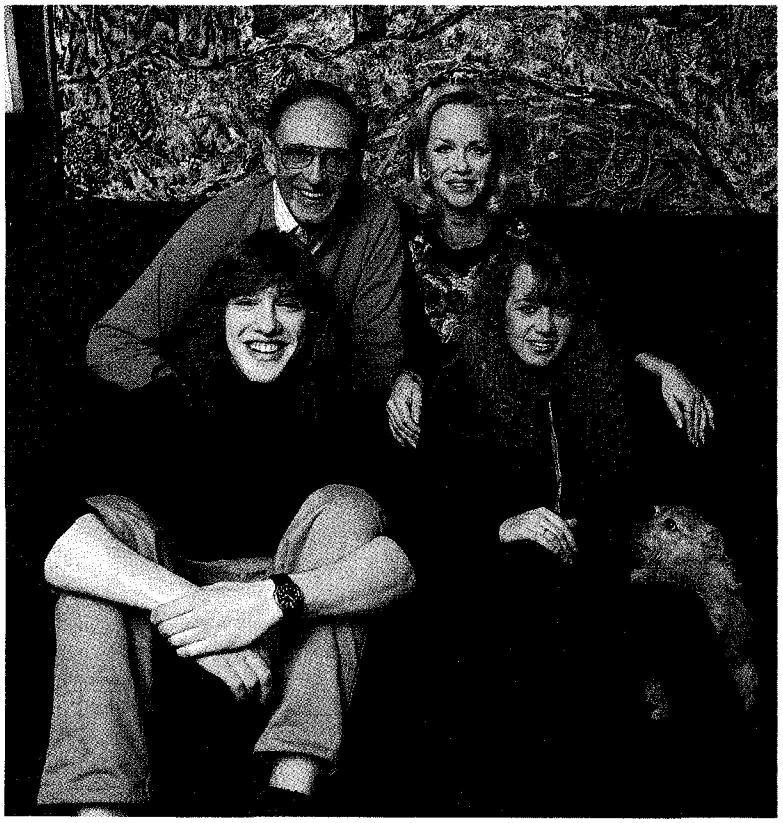
As one friend interprets it, "Mort has the amazing ability to be able to block out all the negative things in his life. If it was bad, it just didn't happen."

BUT JANKLOW CAN'T BLOCK out the next part of his story. When he returned from Paris, he got a routine chest X-ray and was told he had a rare disease called coccidioidomycosis, which he had contracted during basic training at Fort Bliss, Texas.

"It's a spore you pick up in the air," he says. "You get the disease just by breathing. No one had ever survived it."

Janklow checked into a veterans' hospital in the Bronx; he was told by his doctor that the Squibb company had an experimental drug. It had never been tried on people, but Janklow didn't have any other choice. He wasn't expected to live more than a year. "The disease would turn meningital," he says. "It would hit the brain, and then good-bye."

The drug, which was extremely toxic, was given intravenously every other day. "By the time they got through, they were finding veins in the back of my knee and my neck," he says. "After they administered the drug, I'd usually start to vomit and have raging fevers of 106, 107. Sometimes I'd be packed in ice because I'd become convulsive." A leading clinician in the field saw what the drug was doing to Janklow and recommended that he stop taking it. "He told me, 'It's killing you,' " Janklow says. "But my own doctor said, 'It's your only hope.' "



FATHER FIGURE: *With Linda, Lucas, and Angela.*

Janklow, who considers himself an atheist, says he accepted his death intellectually. "But I never bought it emotionally," he adds. After eight months, the medication started to work and Janklow was able to leave the hospital. "I weighed 106 pounds," he says. "I looked like one of those people from Buchenwald."

Though Janklow doesn't talk about this experience much, it obviously had a great impact on him. Part of his larger-than-life personality can certainly be attributed to those eight months in the hospital, where he had plenty of time to contemplate death. It didn't make him passive or more reflective; instead, he left the hospital eager to take more risks. The first thing to go was his wife. Almost by magic—at least that's the way Janklow describes it—he ran into the woman in lavender. He told her, "I'm getting a divorce in a few weeks." She said, "That's great. Meet me at Lindy's for brunch tomorrow, and I'll introduce you to the girl I told you about."

The girl was twenty-year-old Linda LeRoy, a Hollywood princess who was about to graduate from Smith. She and Janklow were married a year later in what was supposed to be a storybook wedding but turned out to be more like a medical case study. Linda Janklow had chicken pox. "I was wearing so much Max Factor," she says, "that I looked like something out of the House of Wax." After the ceremony, the rabbi was called in by the Health Department and the Janklows spent part of their honeymoon watching movies in Mervyn LeRoy's screening room.

"I think my mother's side of the family was a little surprised that she married this guy from Queens," says Angela Janklow. "Nobody had ever heard of him. But my mother wanted a stable home life because she came from hundreds of divorces. She'll kill me for saying this, but when it comes to my father, she's like Nancy Reagan."

Friends say that Linda is the ideal partner for Janklow because she's articulate, intelligent, and has just as much energy as her husband. "I don't know any other woman who could tolerate being married to Mort Janklow," says Lucas Janklow.

"When you talk about Mort," says Barbara Walters, "don't underestimate Linda. She's a very strong woman who is very dedicated to the concept of family." Linda Janklow says she's just a "housewife," but she's on the board of the Lincoln Center Theater as well as those of the American Museum of the Moving Image and ArtsConnection. Just last week, she ran a glittering benefit for the museum that was so packed with showbiz power that Dustin Hoffman, Tom Cruise, Al Pacino, and Robert De Niro were seated at the same table. She's also a painter, and works in a studio on the Upper West Side.

"In the beginning, everybody would introduce them as Mort Janklow and Linda LeRoy," says Peter Stone. "Then it was Mort Janklow and Linda LeRoy Janklow. Now, as a measure of his success, it's Mort and Linda Janklow. That was a great sense of accomplishment for him."

In 1960, Janklow joined the law firm of Spear and Hill, where he did corporate and securities work. "I found corporate law very boring," he says. "I wanted to be legal captain—somebody who ran his clients' legal affairs but who didn't have to do all the work." He also wanted to make more money and saw an opportunity in the cable business. "Somebody mentioned the concept of cable TV," he says, "and I said, 'What's that?' At the time, it was only a business involving communities that had no TV. I said to myself, 'This is an unregulated public utility. Fabulous!'

"Originally, it was thought that people wouldn't pay for the cable when they already had free reception," he explains. "But my philosophy is, Examine the premise. When people say you can't do something, 80 percent of the time they're wrong." Janklow pinpointed San Diego as the city with the greatest opportunity; nobody wanted the cable franchise there because San Diego already had the three major networks. "But I said, 'Won't people pay $6 a month to get six more channels from L.A.?' " he says.

Janklow borrowed $10,000 and formed a corporation called Trans-Video. "I didn't have any money," he says. "Maybe a net worth of $30,000, including my life insurance." He went to San Diego to apply for the cable franchise, which was being offered to public bid. "I said, 'One hundred and one dollars,' Janklow says, "and they said, 'Sold.' And that is how I bought what became the world's largest cable-television system."

Six years later, Janklow sold his company to Cox Broadcasting and earned what he calls his "f--- you money." "I wasn't a rich man," he says. "But no mat-

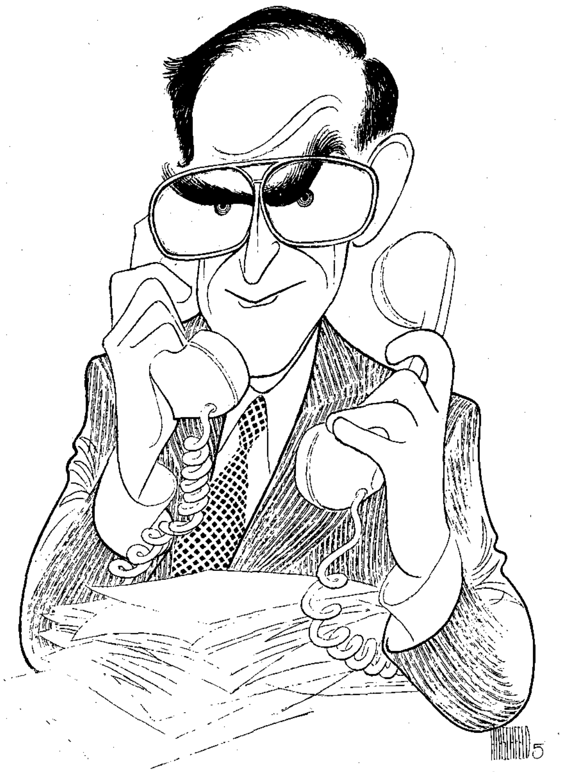
PLAYING HARD: *One fall, he "drove 2,200 miles on the roads of Rajasthan and slept in tents in the desert. I am curious about everything. I am the type of person who would eat octopus in its own ink."*

ter what happened, I could live decently. It gave me the confidence to know I could always tell clients to go to hell. That was a great, great feeling."

IN 1967, JANKLOW LEFT SPEAR AND Hill with another partner, Jerry Traum, to form Janklow & Traum. Traum was a perfect match for Janklow. A small, shy man with a soft voice and a gentle manner, Traum didn't mind overseeing the painstaking details of contracts while Janklow got the clients. "Mort sets a beautiful table," Traum says, "but he's not interested in sitting through the meal, and he's certainly not interested in cleaning up." Client Barbara Seaman, who recently finished a biography of Jacqueline Susann, compares the two men this way: "Jerry is like an old-fashioned midwife; Mort is like a high-tech doctor at an artificial-insemination clinic."

Right from the start, Janklow had a talent for aligning himself with powerful people. At Syracuse, Janklow had become friendly with William Safire, who invited Janklow to become a member of his "Wednesday Ten." Safire handpicked a group of people that met on the first Wednesday of every month. (The group still exists.) "The only thing in common," Janklow says, "is that we all knew Bill, and Bill knew we were going to be successful. We had a man who later became the chairman of Grey Advertising, a Chinese priest who became a bishop, a man who became the Indian ambassador to West Germany and was ultimately killed by the Baader Meinhof gang."

Safire, who ran a public-relations agency at the time, became a client of Janklow & Traum; in 1969, when Safire went to the White House as special assistant to President Nixon, Janklow sold Safire's business. A few years later, Safire got a $250,000 advance from William Morrow to write a book on the Nixon presidency. But then Watergate hit, and Morrow claimed the book was unacceptable. Janklow did what any self-respecting lawyer would do: He sued William Morrow.



POWER LINES: *Janklow is considered a fierce negotiator.*

Janklow sold the book to Doubleday, and an arbitration panel ruled that Safire was entitled to keep the $83,000 Morrow had given him. Janklow says that publishing houses now include clauses that try to spell out standards of acceptability for manuscripts. He has been known to call them Janklow clauses.

Soon, Janklow was getting phone calls from other writers with problems, many of whom were friends of Safire. Bernard and Marvin Kalb had a disagreement with Norton over their biography of Henry Kissinger. Janklow read the book and told the Kalbs to forget about the dispute—he intended to sell the biography elsewhere. Even though the Kalbs had a signed contract with Norton and had already received a $20,000 advance, Janklow bought back the book and then resold it, to Little, Brown, for $250,000.

He handled the sale of John Ehrlichman's best-seller *The Company*, and inserted an unusual clause that guaranteed Ehrlichman additional money for every hour of television over the first two hours. (This was the year *Roots* was shown.) Paramount turned the novel into *Washington: Behind Closed Doors*, which clocked in at twelve hours, and made Ehrlichman much, much richer.

Though Janklow's reputation was growing fast, he was still considered a lawyer who dabbled in books. For the most part, his clients fell into two categories: politicians, such as former CIA director William Colby and Daniel Patrick Moynihan; and political writers, such as Safire, the Kalbs, and Daniel Schorr. One of the few writers who wasn't a public figure was Linda Goodman, and she wrote astrology books. (Janklow renegotiated the hardback advance for *Love Signs* from $35,000 to $350,000.)

Scruples WAS A "MAJOR TURNING point" in Janklow's career. Basically, it is the story of a fat girl who went on a diet, married well, and opened her own boutique. But there is a lot of glamour and sex; every other character is famous, wealthy, or powerful. Of course, Mort Janklow, who is everywhere, is in the book. Krantz, who had known Janklow when she lived in New York, used him as a model for one of her characters: Josh Hillman, who marries a Hollywood Princess whose grandmother had the first all-Porthault bathroom in Bel Air; for his part, Hillman introduces his wife to belly lox.

Big commercial books like *Scruples* brought out the best in Janklow. The seventies were the ideal years for someone with his talents to enter the publishing business. "Mort's success is a combination of luck and genius," Korda says. "He came out in a time of great change in the industry, and he was intelligent and quick enough to see it." Once considered a genteel profession, book publishing was transformed into a more profit-oriented business. More and more of the privately owned houses were bought by large corporations; publishers had more money, but they also had to keep a closer eye on the bottom line.

People began talking about the "blockbuster complex," whereby big books could become even bigger if they were turned into movies or mini-series. Sometimes the reverse happened: Books based on movie scripts that hadn't yet been produced were sold to paperback publishers. The book then became a publicity device for the movie. It got pretty complicated; as a result, agents like Janklow began to play a bigger role in the process.

Janklow wasn't a classic literary agent, but so much the better. He was a dealmaker who talked about "orchestrating" the marketing schemes and "keying in"

Illustration by Albert Hirschfeld.

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the sale and licensing of all the subsidiary rights, including paperback, TV, movie, and foreign rights. For a newcomer, he also had a lot to say about the publishing industry, and most of it wasn't good. He criticized its "antiquated" practices and complained that many publishers had no concept of modern marketing techniques.

Writers were in worse shape. Janklow saw them as poor, misguided souls who were at the mercy of publishers who didn't know any better and agents who didn't return their phone calls. He compared authors who signed standard contract agreements to tenants who signed a landlord's lease in New York City. "If the elevator stops, the heat goes off, the water goes off, your obligation to pay the rent goes *on,*" he claimed in an interview.

For a 15 percent commission, Janklow was there to offer his help, to act as "the writer's advocate." This kind of thing didn't necessarily endear him to a lot of people in publishing. Some literary agents found him particularly offensive, especially when he insisted that agents should be lawyers in order to read publishing contracts. "We're not talking about nuclear-arms agreements," says one. He also gained a reputation as a self-promoter, someone who wouldn't overtly steal a client but who wasn't above talking about his mega-deals at any opportunity.

But others saw that Janklow knew what he was talking about. "Mort brought publishing people into the space age," says Joni Evans, president of the trade division of Simon and Schuster. "He learned how the world market operated, and brought foreign-rights money up to snuff." Carole Baron agrees. "Initially, there are two reactions to a Janklow phone call: a scream or dead silence," she says. "But then you realize that even when he's quoting an astronomical figure, he hasn't arrived at the number by chance. Mort does his homework."

Ultimately, it didn't matter what people thought. By 1980, he had signed many of the most commercial writers around. "It's like that old story," Janklow says. "Where does a 500-pound gorilla sit? Anywhere he wants."

TEN DAYS BEFORE CHRISTMAS. It's hard to believe, but Janklow, who says he always feels terrific, is walking with a limp. He has sprained his ankle during his weekly tennis game. After it happened, he played for ten more minutes, then went to a screening of *Three Amigos* (writer-producer Lorne Michaels is a friend), and then had dinner at Patsy's with his wife and Arnold Glimcher, who owns the Pace Gallery. (Glimcher is also a client.)

Didn't it occur to Janklow to go home and rest his foot?

"No," Janklow says. "I figured if I didn't think about it, maybe it would go away."

Now he's hobbling around the office wearing a pair of boat shoes and supporting himself with a cane. Of course, it's not just an ordinary cane. It's a custom-made antique cane, and there's a long story that comes with it. As far as the tennis injury goes, Janklow has pared it down to a one-liner: "I went up like Boris Becker and down like Mort Janklow." It's a good bet that at least 200 people will hear that line by the end of the week.

Janklow is a little worried that the ankle might interfere with his Christmas vacation plans. "We're going to see eight shows in London," he says. "Hal Prince got us house seats for *The Phantom of the Opera.* Then we're going to Clivedon, the old Astor house, which has been turned into a great hotel, and then we're going to spend Boxing Day at Virginia Woolf's cottage at Sissinghurst."

Naturally, that's nothing compared to his vacation two autumns ago. He went to India and "drove 2,200 miles on the roads of Rajasthan and slept in tents in the desert. I am curious about everything," he says. "Especially about food. I am the type of person who would eat octopus in its own ink."

There's a very big head in Janklow's office, a self-portrait by Jean Dubuffet. Janklow has the second-largest Dubuffet collection in the world. Along with everything else, Janklow knows a lot about art. "Every time the sun hits it," Janklow says, "the sculpture looks different. Once, I took a picture of it every half-hour for twelve hours. Sometimes the face seemed humorous; other times it was threatening, almost scary."

The sculpture looks a lot like Janklow. There's something about the clenched jaw, and the way the eyes stare out of the face as though permanently attached to a pair of binoculars. But it's probably more that Janklow's personality can be interpreted in as many different ways as the Dubuffet self-portrait. Jackie Collins calls him a "killer"; Shirley Conran says he's like "the kindly old Jewish man behind the meat counter in a grocery store." These two qualities make him appealing to writers. He's like a giant Jewish mother who always gets a booth at the Four Seasons.

Though Janklow is known as an agent who will handle only big books, he has an eclectic assortment of writers, including historian David McCullough, journalists Joe McGinniss and Tad Szulc, poet Diane Ackerman, and a first-time novelist named Jill Eisenstadt who is being published by Knopf. "To see Mort only as an agent who is interested in making millions of dollars is the superficial view,"

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Boise	3	$129
Boston	26	$39
Bozeman	2	$119
Buffalo	7	$39
Burbank	3	$129
Burlington	5	$49
Casper	2	$119
Charleston	2	$59
Charlotte	4	$49
Chicago	14	$59
Cincinnati	3	$49
Cleveland	7	$49
Colorado Springs	6	$109
Columbus	4	$49
Corpus Christi	4	$109
Dallas/Ft. Worth	7	$99
Denver	9	$109
Detroit	7	$49
El Paso	2	$119
Fresno	2	$129
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Ft. Myers	2	$99
Grand Junction	5	$119
Great Falls	2	$119
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Harlingen	4	$109
Hartford	5	$29
Houston	14	$99
Jackson	1	$159
Jacksonville	4	$99
Knoxville	2	$69
Lafayette	3	$99
Las Vegas	14	$129
Los Angeles	5	$99
McAllen	1	$119
Miami	4	$99
Midland/Odessa	5	$119
Minot	2	$109
Missoula	2	$129
New Orleans	7	$89
Norfolk	5	$39
Oakland	4	$129
Ontario	4	$129
Orange County	3	$129
Orlando	8	$99
Palm Springs	2	$129
Phoenix	15	$129
Pittsburgh	8	$49
Portland, ME	5	$49
Portland, OR	4	$129
Providence	3	$39
Raleigh/Durham	5	$49
Rapid City	2	$129
Reno	2	$129
Rochester	5	$39
Sacramento	2	$129
Salt Lake City	8	$119
San Antonio	6	$89
San Diego	2	$129
San Francisco	14	$99
San Jose	7	$99
Sarasota	2	$99
Seattle	2	$129
Spokane	2	$129
Stockton	2	$129
Syracuse	6	$39
Tampa/St. Petersburg	4	$99
Tucson	5	$129
Washington, D.C.	27	$49
West Palm Beach	5	$99

INTERNATIONAL DESTINATIONS	NO. OF FLIGHTS	FARE
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Auckland	1	$729
Cancun	3	$179
Cozumel	2	$179
Fiji	1	$549
Guadalajara	2	$151
Honolulu	6	$279
Ixtapa/Zihuatanejo	2	$194
London	1	$199
Melbourne	1	$779
Mexico City	7	$162
Monterrey	2	$178
Puerto Vallarta	2	$182
Sydney	1	$779
Tahiti	1	$526

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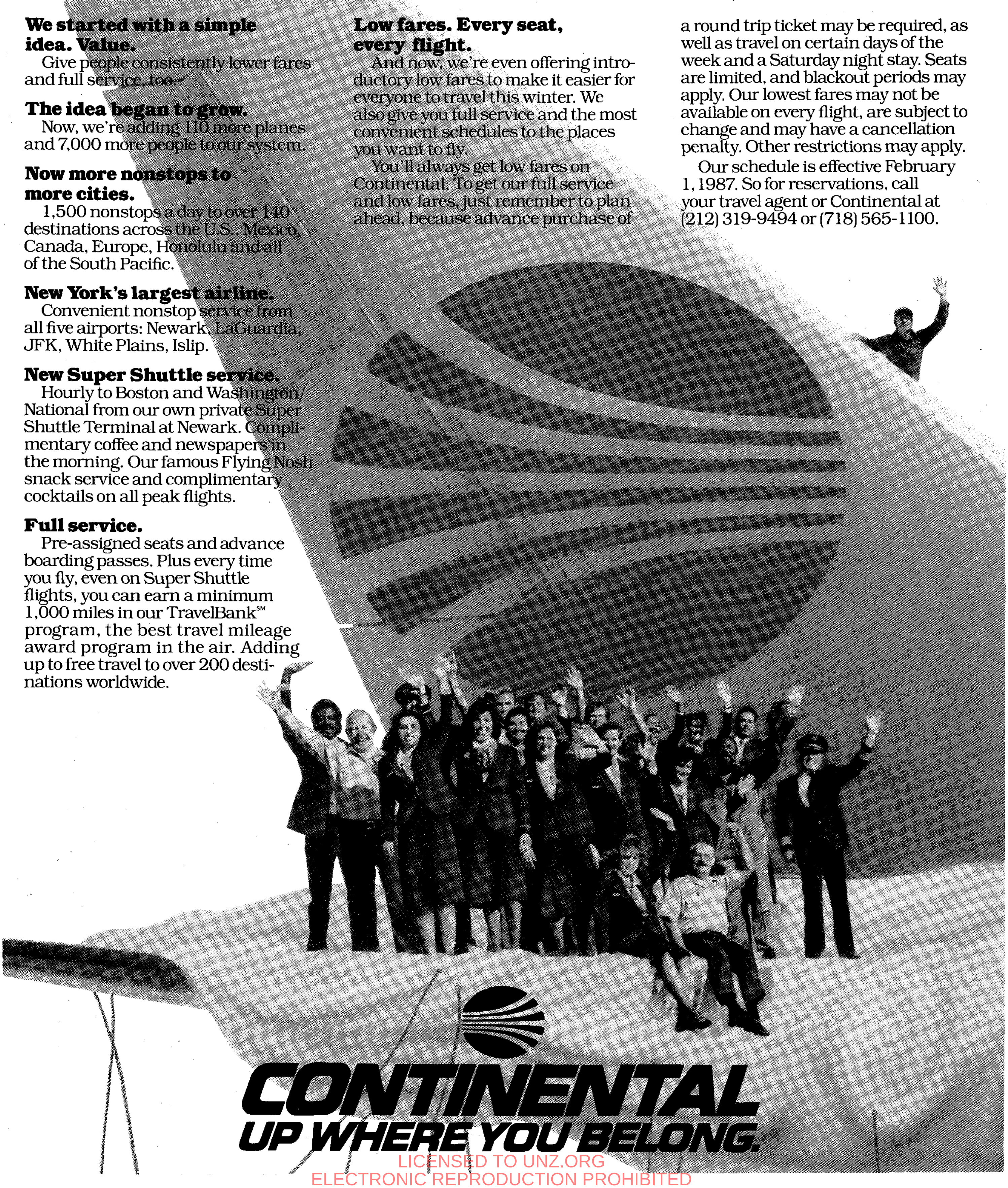

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says McCullough. "I've been working on a biography of Truman for the past four years, and Mort has been endlessly supportive." Szulc agrees. "He isn't interested in selling a book for the sake of selling it," he says. "He's always looking at the long-range impact on your career."

"It's a bit of a curse," Janklow says about his reputation as a mega-agent. "I'd like to attract more literary figures. People like Norman Mailer, who is a friend, and Kurt Vonnegut, who is a friend." But Janklow has been saying this for the past ten years, and he still doesn't have these authors, so it's obviously not a top priority. Part of the problem is that Janklow says he refuses to solicit clients. "Lawyers never went after clients," he says. "They just waited for them to call. People either come here or they don't."

IT'S 11 A.M. ON A FRIDAY. OUTSIDE Janklow's office, there's a box of Bosc pears, a gift from client Ginger Rogers, and a fruitcake and a bottle of wine from the Four Seasons. Inside, there's a sense of calm. Phones don't ring; secretaries don't interrupt. It's so peaceful that it doesn't seem possible anything gets done here, let alone multimillion-dollar book deals. When I mention this to Janklow, he says that the English rights to Shirley Conran's new book, *Savages,* are being auctioned off in the next room. "We started the bidding at $300,000," he says casually.

Janklow describes the book as a "female *Deliverance.*" "In the prologue," he says, "an anthropologist is cooked and eaten in New Guinea and five women are left to survive. *Savages* will be the No. 1 book of the fall. It will be the No. 1 miniseries of the year."

He is also looking forward to working with Nancy Reagan on her autobiography; it has already been sold to Random House. Janklow went to the White House to meet with her eighteen months ago, after "some mutual friends" put them in touch. But Janklow already had an edge in acquiring the First Lady as a client: "My father-in-law was the one who introduced Nancy and Ron."

Janklow settles back into his couch, and immediately his eyes start searching for relevant data. He spots a photograph on his bookshelf of a young woman on a horse. "Angela was a famous horsewoman," he says. "Probably one of the best of her age in the country. The horse was one of the greatest hunters in history. Last month at the National Horse Show, they did a very rare thing. They had a retirement ceremony for a horse—they talked about the great Holy Smoke, owned by Janklow Enterprises. Holy Smoke was truly a great horse."

There's something about Janklow that bothers me, so I try to bring it up in a delicate way. "Did you ever notice," I say, "that you happen to use the word 'great' to describe practically everything?"

"I do?" he says, as though I had just told him he had purple hair. "I never noticed that."

His friends have noticed, but they say it's part of the Janklow charm. "Whatever Mort has, it's 'the greatest,' " says Stone. "And even when it's not, who has the heart to tell him otherwise? It's a wonderful quality."

"Mort enjoys things 100 percent," Korda says. "And it's so refreshing. So many people are unhappy and morose. He enjoys being successful, and he's also happy when his friends do well. Success has really brought out the best in him."

Recently, Korda took Janklow to lunch to discuss cars. They're both crazy about them. For a while, Janklow had a gull-wing Mercedes. Then he got the Mercedes with the 6.9-liter engine. "It was built for diplomats in Germany to escape the Baader Meinhof gang," Janklow says. He's thinking of buying another Mercedes, but Korda is pushing for the $100,000 Bentley. "It will make Mort so happy," Korda says. "It doesn't matter how much it costs, because it will be the *greatest* car in the world."

I'm beginning to feel there's something seriously wrong here. Janklow has a lot of money, a permanent table at the Four Seasons, an enviable art collection, a family that can go on vacations together, clients who love him, and more close, personal friends than Sammy Davis Jr. Can't he have the good grace to be miserable about *something?*

But then I think I've spotted a vulnerability. Janklow is talking about the next step in his career. He's not sure where he's going to go, although he's got dozens of offers "to run publishing companies, banking firms, and to produce movies."

"It must be difficult," I say, hoping to break down his defenses, waiting for him to reveal himself as a mere mortal.

"I've always wondered how Picasso ever had the courage to leave Cubism," he says. "If you're successful at something, how do you abandon what you're doing and go off into the great unknown?"

The *great* unknown? Already Janklow sounds as if he likes it there. Suddenly I can picture a fruit basket and a bottle of wine waiting for him at the door.

Thinking back to Ray Johnson's portraits, I try one last-ditch effort. "Do you know Paloma Picasso?" I ask. I have a hunch he doesn't, and then it will be perfect. An artist is turning Janklow into one of the only people he doesn't know in New York.

"Do I know Paloma Picasso?" he says. "Sure, I do. She's a friend."

"Oh," I say. "Of course." ■

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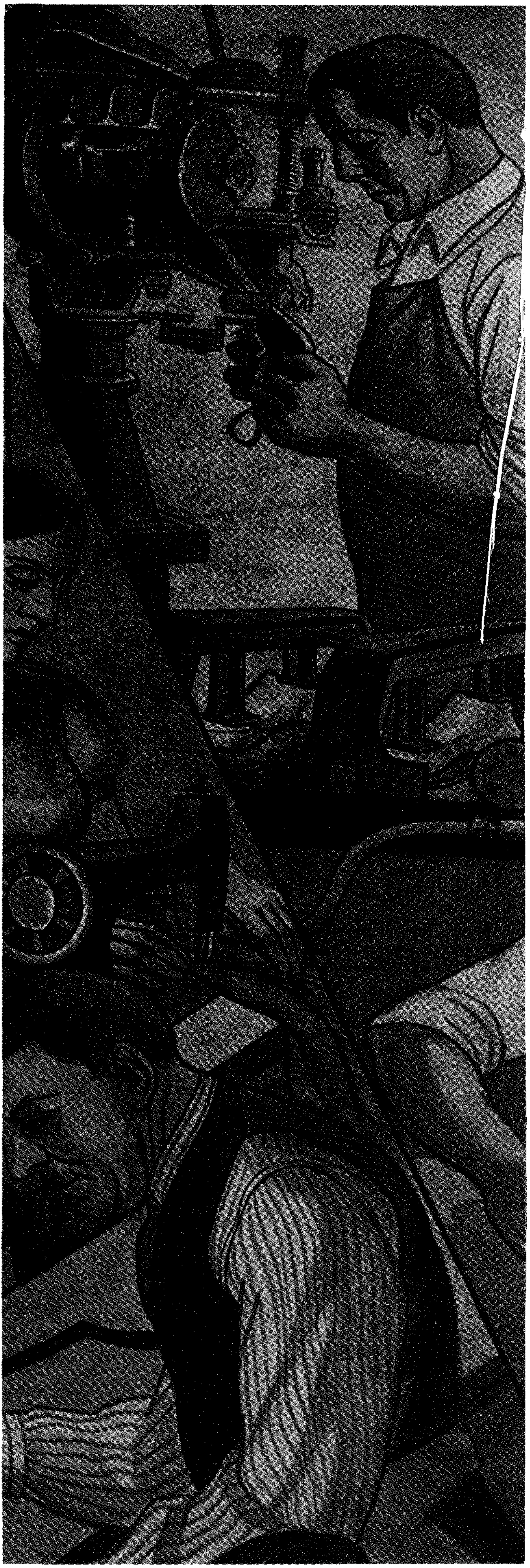
UP AGAINST THE WALLS

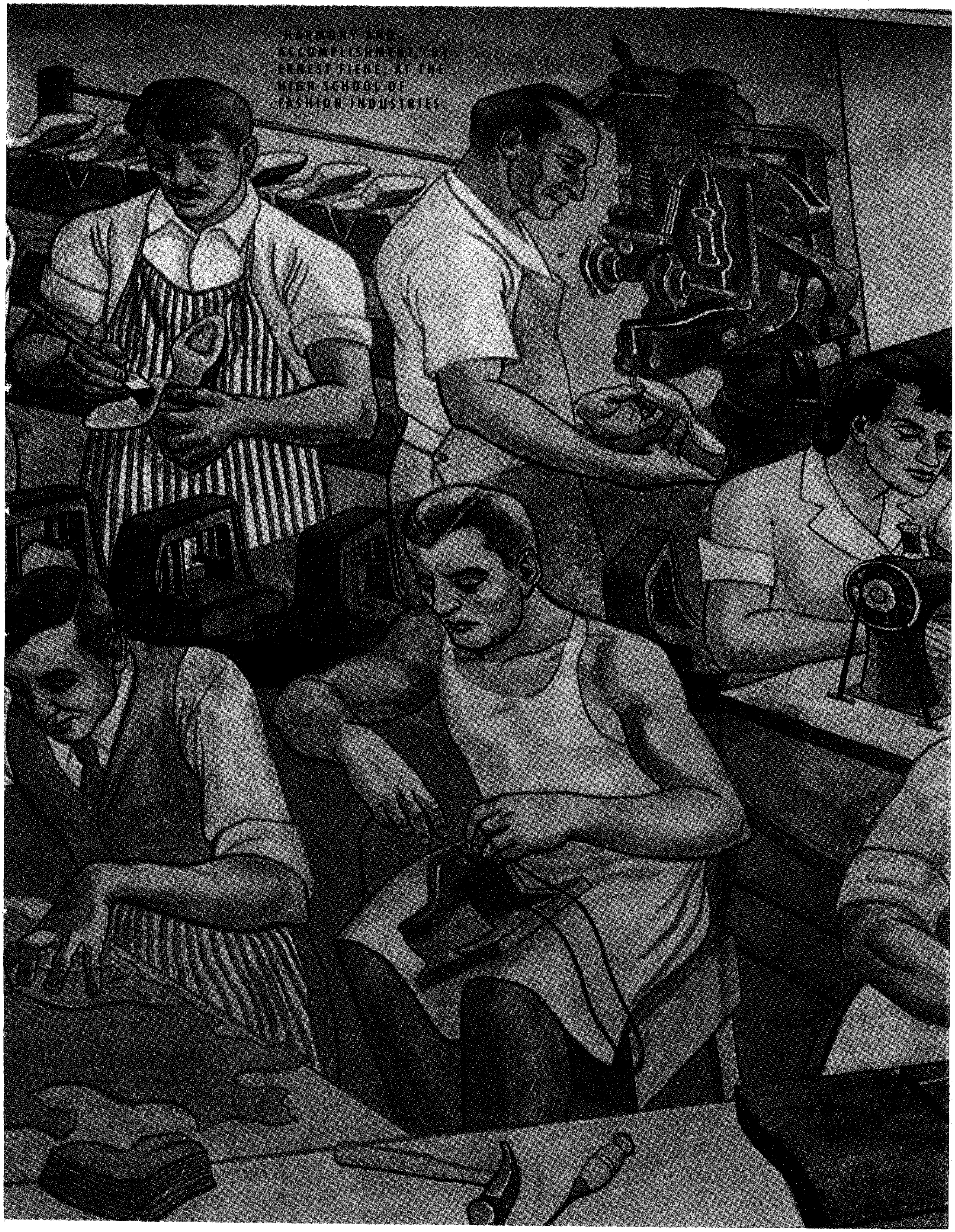
BY KAY LARSON


ESTO

NEW YORK CITY IS STREWN WITH ART, SOME of it in the strangest places. Turn onto West 49th Street from Ninth or Tenth Avenue and you bump into the only city commission that Hans Hofmann ever did, a mosaic on the façade of the High School of Graphic Communication Arts. Walk up the grand staircase of the main branch of the Public Library and crane your neck to look at a WPA mural, *The History of the Recorded Word.* You can attend meetings at the High School of Fashion Industries under a pair of gargantuan plaster frescoes by the German-born painter Ernest Fiene, dedicated to the garment trade; check into North Central Bronx Hospital beside a ceramic wall by Helen Frankenthaler; wait for jury assignment in the County Courthouse before paintings of historical New York; rush past a brick wall bearing an Ilya Bolotowsky abstraction at the West Side Passenger Ship Terminal.

The city's walls hold perhaps the greatest concentration of murals in the United States. Washington, D.C., with its miles of federal hallways, is New York's only serious rival. For nearly a hundred years, artists of all temperaments have made their mark on the city's tough epidermis. Yet much—nobody knows how much—of this enormous legacy

PHOTOGRAPHED BY PETER MAUSS



"HARMONY AND ACCOMPLISHMENT," BY ERNEST FIENE, AT THE HIGH SCHOOL OF FASHION INDUSTRIES.

"IF NEW YORK'S MURALS WERE IN SOMEBODY ELSE'S COLLECTION, THEY'D SAY IT WAS A WORLD-FAMOUS COLLECTION," SAYS KOCH.

has disappeared. Murals have been buried under paint, taken off walls and "stored," demolished along with their buildings, drilled into for railings, obscured by information booths, or used as a backrest for chairs. The post office discovered it owned a mural when a painter scraping a wall in the building at 33rd Street and Eighth Avenue found the outlines of a hand and arm under the chipping paint. WPA records suggest that this half-destroyed fresco is by Rico Lebrun, one of the leading artists of the California renascence of the 1950s. Art conservator Alan Farancz has a name for this unthinking destruction: memo vandalism. A note from the head office orders that a wall be painted, and it *is* painted. Never mind the masterpiece that might be on it.

Amid the bad news, there is some good. New Yorkers, working against the tide of indifference, have made dramatic rescues. Geoffrey Arend, editor of the trade newspaper *Air Cargo News,* is a passionate historian of the early days of flight. He published a book on Newark Airport, site of the world's first paved commercial runway and former site of ten important murals by Arshile Gorky. During his search for the murals, Arend asked the help of the artist's nephew. Alerted by the probing, a Port Authority employee found two of the murals by scraping a layer of paint off a few threads he noticed on the walls—threads from one of the canvases. Eight paintings are still lost.

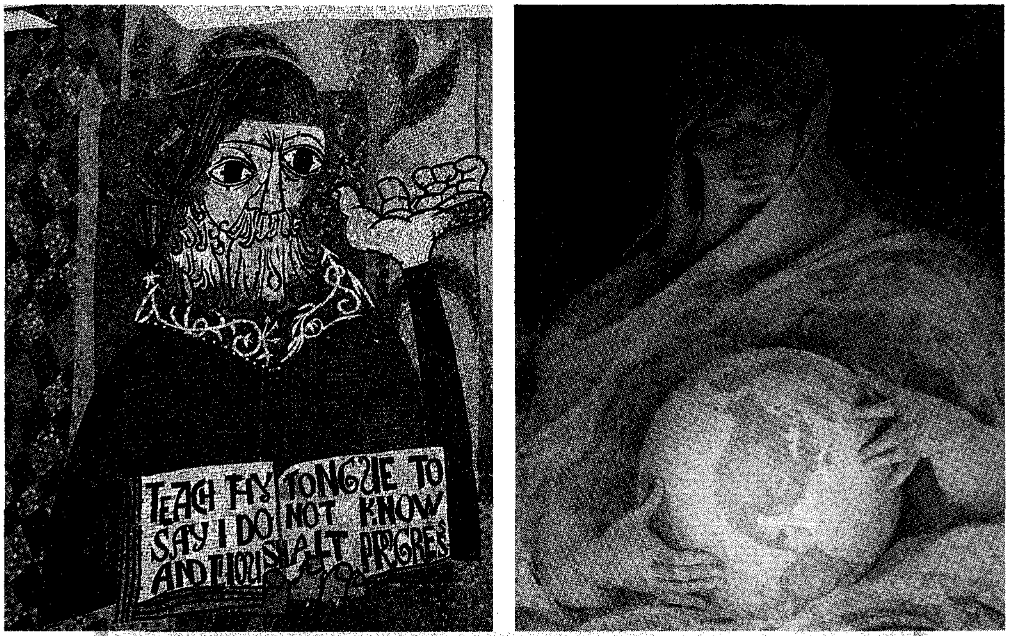
Arend also helped save a superb WPA mural by James Brooks, *History of Flight,* painted in the forties along the curving walls of the Marine Air Terminal at La Guardia. The terminal is another historic building, a landmark with Art Deco detailing, much of it now destroyed. "Pan American Airways started from that building," says Arend. "It was the only one of its kind. *Any* international flight came into the Marine Air Terminal." Someone put a coat of paint on the Brooks mural in 1952, just ten years after it was completed. Arend, whose offices are on the top floor, made photo enlargements of the murals, hoping that the "high rollers" who walked through on their way to Butler Aviation, the corporate jet terminal, would take note. Laurance Rockefeller and DeWitt Wallace, founder of *Reader's Digest,* came in one day and said, "What can we do?" Their money helped finance the restoration.

BEFORE MURALS CAN BE SAVED, they must be found. That job is harder than it might seem. The Art Commission, which works out of the mayor's office, has spent six years conducting a survey that has identified 404 murals or mural groups and 145 clusters of secular stained glass in city buildings throughout the five boroughs, says Peggy Hammerle, head of the project. When the commission began its search in 1981, the archives—records of a century of city art purchases—had not even been cross-indexed, and the only catalogue of the city's art dates from the 1920s.

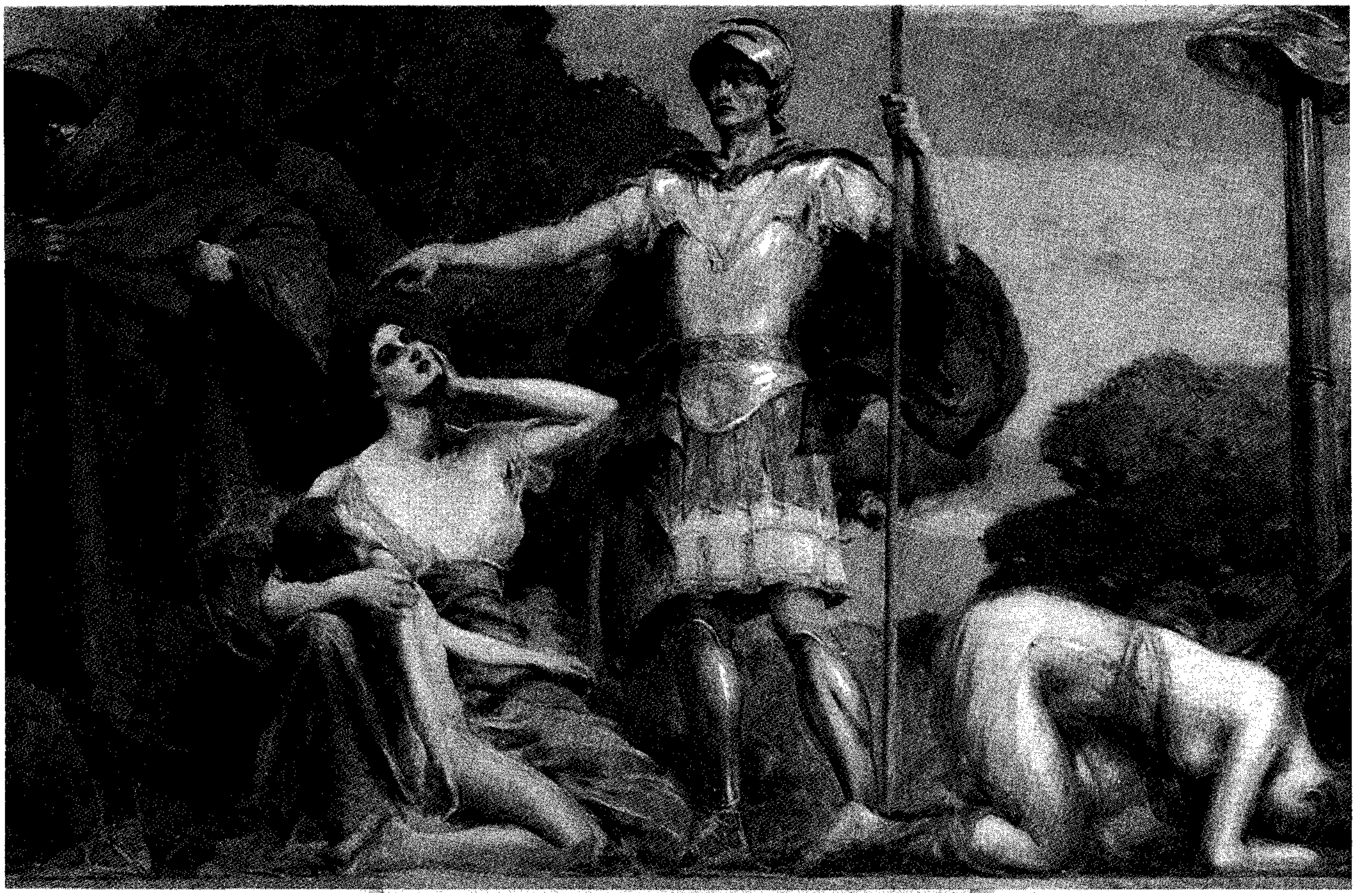
The Art Commission is trying to raise money for a new catalogue. It is also setting up seminars for public agencies—the Health and Hospitals Corporation, the Board of Education, the Public Library, and courts within the city—that have murals. The commission hopes to draw more attention to the value of city holdings (which also include sculpture, paintings, prints, and historic furnishings). "We have tried to work with city agencies to let them know they *have* an art collection," says the commission's executive director, Patricia Harris.

Mayor Koch, who has lent his support, notes, "We're the first administration to make this huge effort of cataloguing. These works are priceless and part of the heritage of this great city. If all the names [of New York's mural artists] were in somebody else's collection, they would say it's a world-famous collection."

Other help is promised through the Department of Cultural Affairs, which administers the Percent for Art Program. After the fiscal crisis of the mid-seventies, the city government entertained an idea that had already been implemented in other parts of the country. In 1982, it passed a law requiring that a small percentage of funds for city construction go to buy art (one percent up to $20 million, and one half of one percent


TEACH THY TONGUE TO SAY I DO NOT KNOW AND THOU SHALT PROGRESS

A SHAHN AND 'THE GRADUATE': TWO SCHOOLS HAVE MURALS WITH APPROPRIATE THEMES OF EDUCATION—A SCHOLAR AND THE GODDESS 'WISDOM.'



'JUSTICE' AT THE COURT: PRIVATE FOUNDATIONS VOLUNTEERED TO RESTORE THE APPELLATE COURT'S OPULENT LOBBY.

for everything over that amount). But thanks to a little-known local provision, buildings under renovation can also get funds for art restoration. So far, two Brooklyn schools will benefit: P.S. 138, which has a 1912 mural by F. Luis Mora, and Sarah J. Hale High School, which is restoring its Art Deco auditorium and a pair of WPA murals glorifying women in the silk and wool industries.

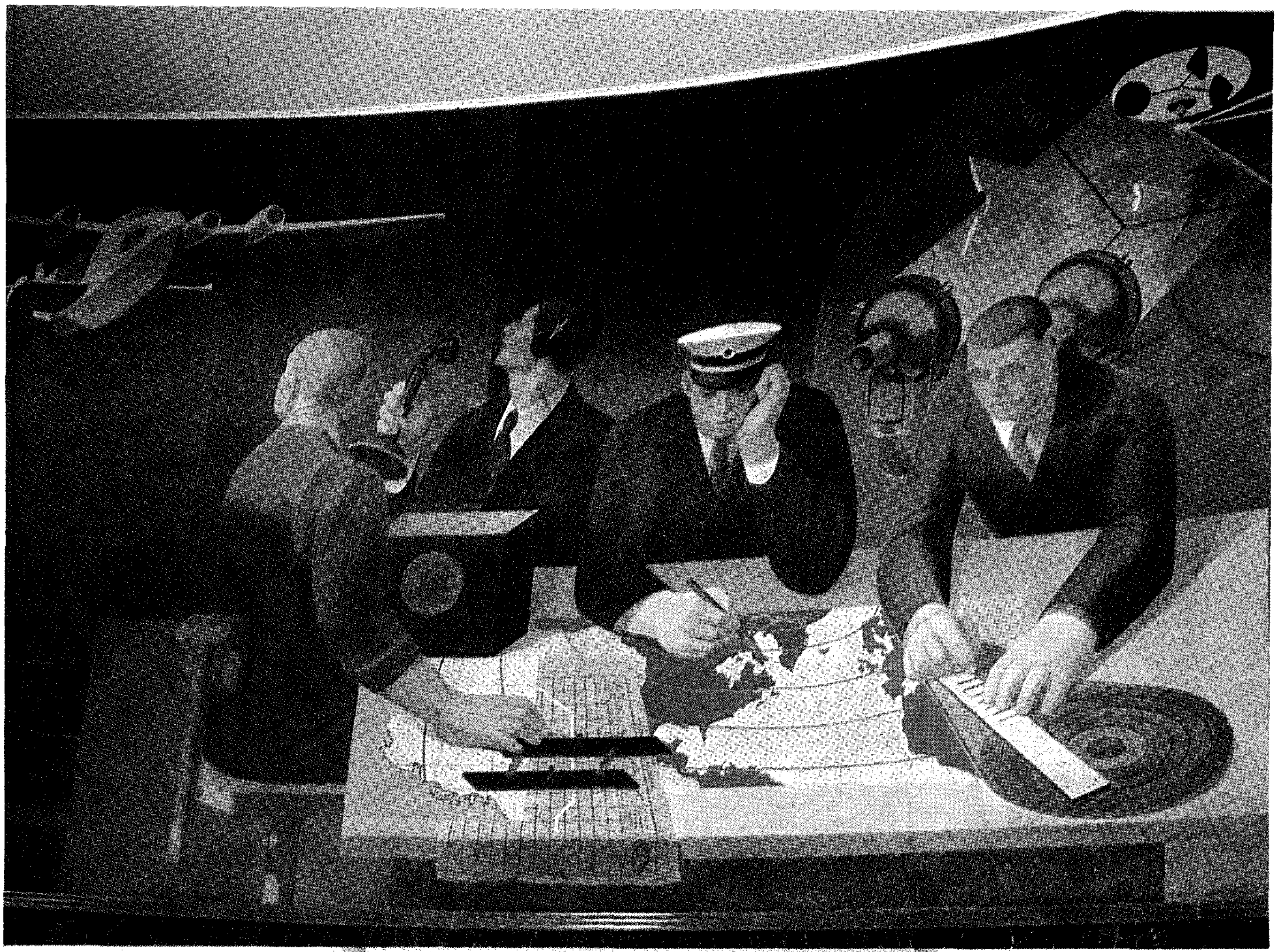
Restoration enthusiasm is not confined to city government. The Equitable Life Assurance Society spent $3.4 million to buy and restore Thomas Hart Benton murals that came from the New School for Social Research. Benton's story of labor now glorifies the lobby of the Equitable Tower, on Seventh Avenue. Two private foundations decided to pay for the restoration of the Beaux-Arts murals lining the opulent lobby of the Appellate Court building on East 25th Street, as well as for the murals and stained glass in the main-floor courtroom.

Even a few years ago, social realism and the American Beaux-Arts were *non grata* in the art world, victims of the success of modernism. Nobody would be rash enough to claim that the modernists were dead wrong, or that the academicians never made a failed picture. But art history has itself taken a few zigzags lately, and the battle over doctrine now seems less important than the recognition that winners and losers are both essential to the crisscrossing paths of the last century. New York's artists had to learn their craft on the walls; their art is not uniformly brilliant. But each mural should be seen as another sentence in a long story about the passion for social reform that has periodically flared up in our art, usually after it touches down in our cities.

A GREAT CITY EVOLVES ON ITS skin as well as in its bones. New York walls are inscribed with the changing record of American values. Pioneer America imported its culture and its moral codes from Europe. The struggle to create a homegrown art to rival the Continent's—the so-called American Renaissance—hit its peak with the World's Columbian Exposition in Chicago in 1893. Fantastic, optimistic architecture nicknamed White City and City of Dreams demanded grandiose, optimistic murals. But who was to paint them? Provincial American artists had never pitted themselves against the methods of Michelangelo and Raphael. Now Blashfield, Maynard, Turner, and their friends had to learn half a millennium of mural painting on-site. They took shelter under the comforting umbrella of the French Beaux-Arts, little knowing that European modernists were already poking holes in it.

The exposition was a success, and civic betterment was instantly the rage. In New York, a group of high-minded folk founded the privately funded Municipal Art Society. Its slogan: "To make us love our city, we must make our city lovely." In 1895, artist Edward Simmons won the Society's competition to create New York City's first official mural, which now adorns an eleventh-floor courtroom in the Criminal Courts Building on Centre Street. Justice, in her billowing gown, presides there, a scale in one hand and a very useful crystal ball in the other.

Beaux-Arts fever inspired an eleven-artist experiment in the Appellate Courthouse; the ceilings in the Hall of Records; the eulogy by Charles Yardley Turner on the opening of the Erie Canal, for DeWitt Clinton High School; a glorious wall of stained glass describing the life of Erasmus, for historic Erasmus High School in Brooklyn; and *The Grad-*



'HISTORY OF FLIGHT': JAMES BROOKS'S MURAL AT LA GUARDIA AIRPORT WAS RESCUED FROM SEVERAL LAYERS OF PAINT.

uate, a lofty allegory of the Holy Trinity in the meeting hall of City College's 138th Street Collegiate-Gothic campus. *The Graduate* is Edwin Blashfield in full tumidity. A young man in cap and gown is awarded his degree by a woman who represents Blashfield's patron, the City of New York, flatteringly cast in the role of the Holy Spirit. In the place of the Father, heavy-lidded Wisdom, with the world on her lap, peers down as though at a séance. By 1907, the uncertain synthesis of American pragmatism and Beaux-Arts grandeur was beginning to fall apart.

IN THE TALE OF "LOST NEW YORK," time has been harshest on the WPA Depression murals. F.D.R.-style homilies to the workingman could survive neither world war nor a newly modernized peace. But no other movement has touched city walls more forcibly, or offered more opportunities for rediscovery.

The WPA art program probably owed its existence, oddly enough, to a blue-blooded artist schooled in the traditional styles, George Biddle. During a visit to Mexico, Biddle learned of a great generation of muralists—led by Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros—who had risen up to shake the world with their ambitions for a humanist art. Biddle wrote to President Roosevelt, arguing that "the Mexican artists have produced the greatest national school of mural painting since the Italian Renaissance." American artists sympathized with F.D.R.'s social goals, said Biddle, "and would be eager to express these ideals in a permanent art form if they were given the government's cooperation."

But even New Yorkers who know there are WPA murals in the city rarely know exactly *where.* The ideals of the WPA demanded that themes be matched to sites—usually schools, but sometimes hospitals, prisons, or public buildings like the 42nd Street library. Ernest Fiene's frescoes in the High School of Fashion Industries on West 24th Street are superb examples of social realism. This allegory of the needle trades, Fiene explains in the proposal stashed in the city's files, "depicts the tremendous progress and high standard achieved under our democratic form of government. . . . It symbolizes disorganized society being challenged by enlightenment." In the first panel, immigrants are terrorized by a clutching gray figure, Greed, whose arms spread over sweatshops and home workshops full of laboring children. The figure of Enlightenment points an accusing finger toward the burning Triangle Shirtwaist factory, where 146 garment workers died in 1911. In the second panel, *Harmony and Accomplishment,* the members of the needle trades and their supporters—including President Roosevelt, Fiorello La Guardia, and Frances Perkins—stand together under a quotation from "Song of the Broad Axe," by Walt Whitman.

By the most conservative estimate, the city's schools must hold well over a hundred murals from the mid-century. Some of the artists are now famous—Ben Shahn, for instance, designed a mosaic for the William Grady Vocational Technical High School in Brooklyn. But oth-

"WE HAD FOUR DAYS TO REMOVE FOURTEEN MURALS WHILE CREWS TORE THE BUILDING APART AROUND US," SAYS FARANCZ.

ers have dropped, traceless, from the records. Even though Suzanne Miller made a major mural—a handsomely drawn panorama of Colonial Long Island, at Jamaica High School—nothing about her but her name remains in the city's archives.

A promising young artist, Lucienne Bloch, drew the rhythmic *History of Music* in Manhattan's George Washington High School in 1938. The school's principal hated modern art, and it seems his view eventually won out. The former music room containing the mural is now a shoddy dance studio, with fluorescent ceiling lights that dangle in front of the fresco. Public art succumbs to public pressures. Bloch, whose other WPA murals have fallen before the wrecking ball, witnessed the worst of New York's mural disasters. In 1931, she became Diego Rivera's assistant after he came to New York to paint a major fresco—an allegory about social conditions in the machine age—for the new Rockefeller Center. Rivera hated Stalin and had recently been booted out of the Communist party, but he must have wanted to prove his loyalty to Lenin, because he added Lenin's face to a crowd scene. The young Nelson Rockefeller asked him to remove the portrait, and Rivera politely refused. Rockefeller paid Rivera's fee and ordered the fresco destroyed, an act of censorship that cost the city a masterpiece.

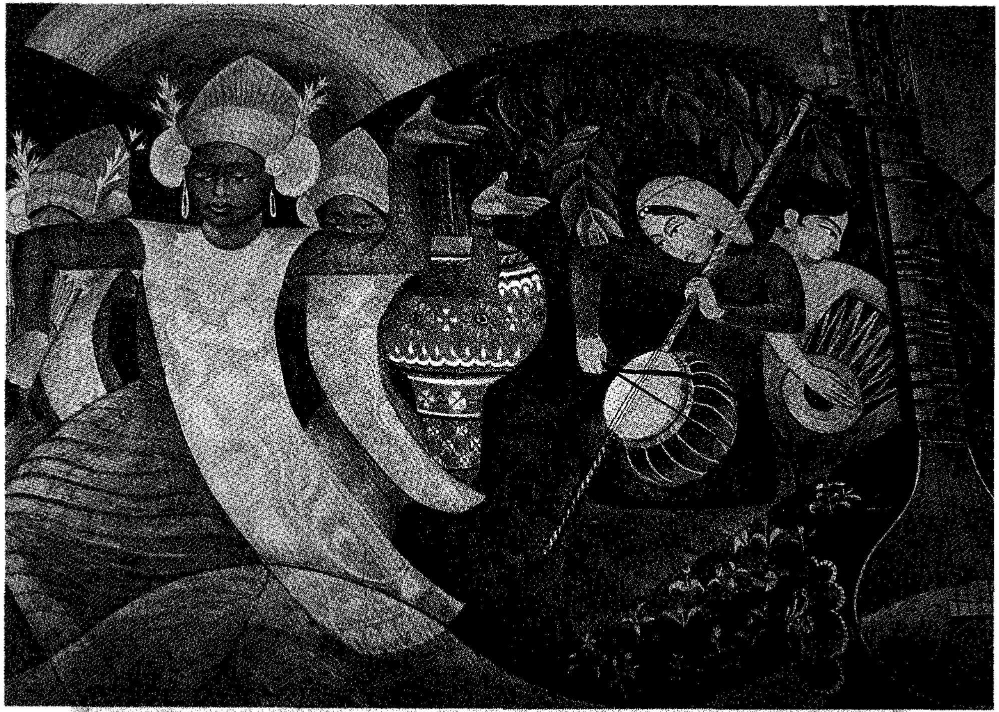
THE SURVIVAL OF any mural is a matter of luck. Success stories happen almost as randomly as disasters. The mysterious Abram Champanier, who was not exactly the Michelangelo of the movement, was most likely a children's-book illustrator in the 1930s when he painted seven fanciful scenes from *Alice in Wonderland* for the children's ward of the old Gouverneur Hospital.

At the end of seven decades, the city sold the decaying hospital to a developer, who planned to gut it for condominiums. Before work started, Andrew Dolkart, then with the Landmarks Preservation Commission, took a look through the building and discovered Champanier's long-forgotten murals. Dolkart called restorer Alan Farancz, who found an anonymous donor to finance a rescue squad.

"We had four days to remove fourteen canvas murals glued to a false wall with white lead," says Farancz. "Our volunteers worked while the demolition crews tore the building apart around us." Farancz's helpers glued tosa tissue, a delicate mulberry paper, to the canvas surface with a reversible adhesive, then brushed a second adhesive onto rolls of cardboard. They attached the cardboard to the canvas, then began chipping the plaster off the wall, rolling up the mural "sandwich" inch by inch. Back at the studio, Farancz could restore each mural at his leisure. The first, *Alice at the Public Library,* is now finished and hangs in the library at Lincoln Center. A second, *Alice at the Zoo,* may be going to the Central Park Zoo. The cost: about $15,000 apiece—all of it, so far, from private sources.

"Restoring murals is a hard thing to raise funds for," says Jennifer McGregor Cutting, director of the Percent for Art Program. Peggy Hammerle, of the mural survey, agrees. "We desperately need to set some priorities," she says. But the city is also beginning to realize that money can flow in as well as out. Farancz recently restored two abstractions by American modernists Byron Browne and John von Wicht. The murals, which had to be removed from WNYC studios after remodeling there, are key pieces in the Brooklyn Museum's current show, "The Machine Age in America, 1918–1941." Their joint estimated value: $250,000.

New York has always had a love-hate affair with its public art. For decades, nobody asked what condition the city's murals were in, or what plaster or paint layers they might be buried under. Now that the asking has begun—and as long as no further destruction takes place—the task for future generations is to restore this outstanding legacy to its former glory. ■



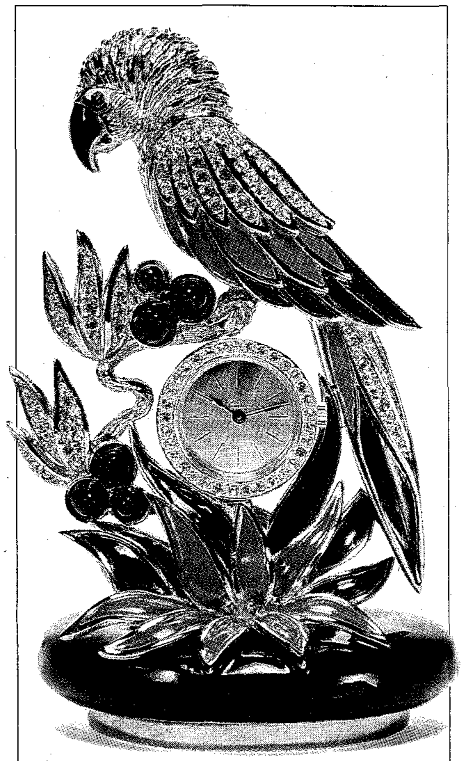
'HISTORY OF MUSIC':

LUCIENNE BLOCH'S GRACEFUL MURAL NOW ADORNS A SHODDY DANCE STUDIO AT GEORGE WASHINGTON HIGH SCHOOL.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



All That Glisters Is Not Old

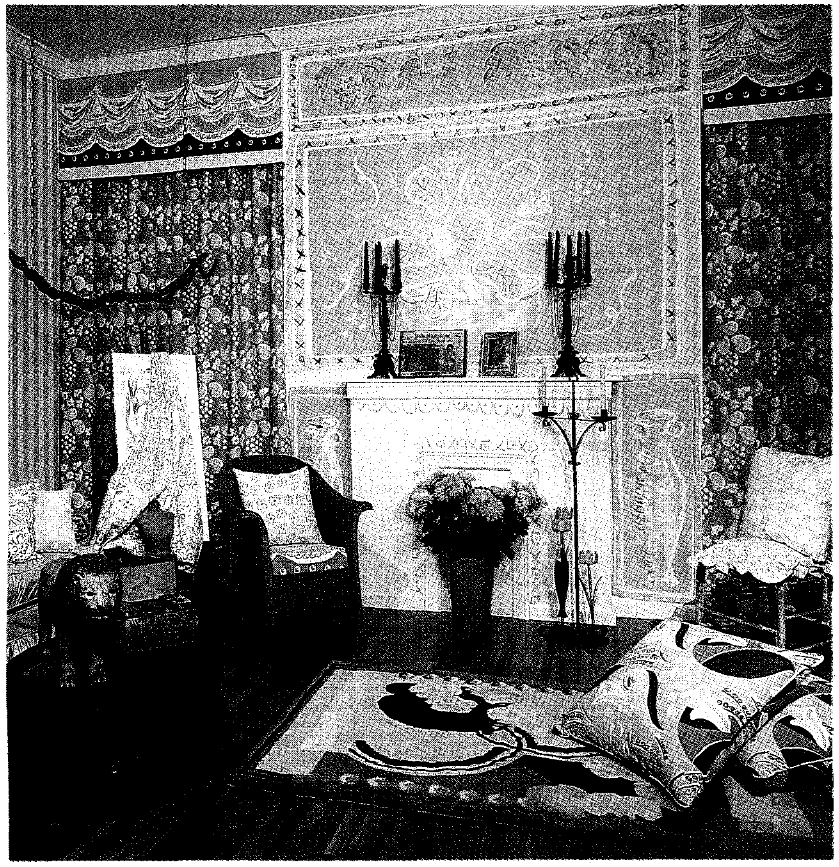
More than eggs made the house of Fabergé so famous. Those Russian goldsmiths created fantastic fish and fowl clocks of gold and gold enameling to keep the drowsy royalty awake. Today, you don't have to be a czar—or Malcolm Forbes—to own one, because an atelier in Paris is reproducing Fabergé's clock fantasies. True, the jewels are *faux* and the gold is 24-karat-gold plate, yet each is hand-enameled, and these Swiss-quartz clocks can be removed from their fittings and worn as stickpins (parrot, shown, $465; dolphin, $390).
JONAL/*17 East 67th Street/628-5820*

Sneaker of the House

Good news for the bubble-gum bunch. In the Gap's newest store, all the Gap favorites—jean jackets, denim miniskirts, snap-front cotton-sweatshirt cardigans, three-button polo shirts (in seven colors), nautical-stripe cotton sweaters (in six)—are scaled to kiddie size. But the best news: the high-top sneakers, for youngsters three to twelve years old (in these colors, plus blue and black; $21).
GAP KIDS/*1164 Madison Avenue, at 86th Street/517-5202*

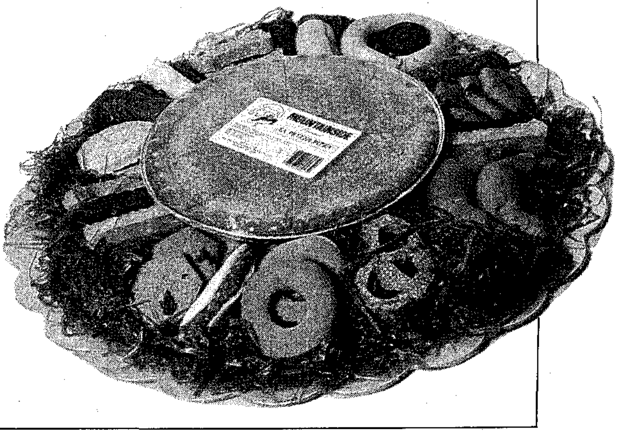
The Past Wave

Anyone who has dismissed Laura Ashley's designs for their sweetness ought to have a look at the new Bloomsbury collection of fabrics, wall coverings, pottery, and a rug. The group was adapted from documents found at Charleston Farmhouse, for 50 years the Sussex, England, home of Duncan Grant and Vanessa Bell, sister of Virginia Woolf. When Grant and Bell, both prominent artists and central figures in the Bloomsbury group, moved to Sussex, they had just taken leave of the Omega Workshop, which they, along with artist-critic Roger Fry, had founded in 1913 and which had produced some of the cutting-edge furnishings of its time. (The young Evelyn Waugh, whose eye was unerring, owned an Omega screen.) At Charleston, the artists decorated incessantly in the Post-Impressionist Omega style—and, 70 years later, it looks young once again. (From $13.50 for a yard of cotton fabric to $895 for the rug.) **—Marilyn Bethany**
LAURA ASHLEY/*514 Madison Avenue, near 63rd Street/735-5000*



Photographs: top, S. Baker Vail; left, Steve Lesnick; bottom, Mark Roskams.

Bark Place



What began as a serious dog- and cat-grooming establishment soon became, in Dede Goldsmith's somewhat quirky hands, a New Wave pet salon. Goldsmith opened her Dog-O-Rama in October and stocked it with sober stuff: Hill's Science Diet and Iams Eukanuba food for puppies and "senior" dogs; Triumph and Cornucopia for cats; and Australian shampoo (its citrus oils eliminate fleas and ticks). Soon, however, she brought in treat bags ($2.50 to $5) and deli platters ($20) stuffed with French fries, tacos, pigs in blankets, salami slices, bagels, pizza, and lollipops. But not to worry. Fido's junk food is made from rawhide and all-natural biscuits. What's hot in canine attire? Black wool turtleneck sweaters ($12.50), fleece-lined parkas ($23), and punky hand-painted collars and leashes ($20 a set). And for Valentine's Day? Heart-studded boxes filled with kitty or doggie treats ($10).

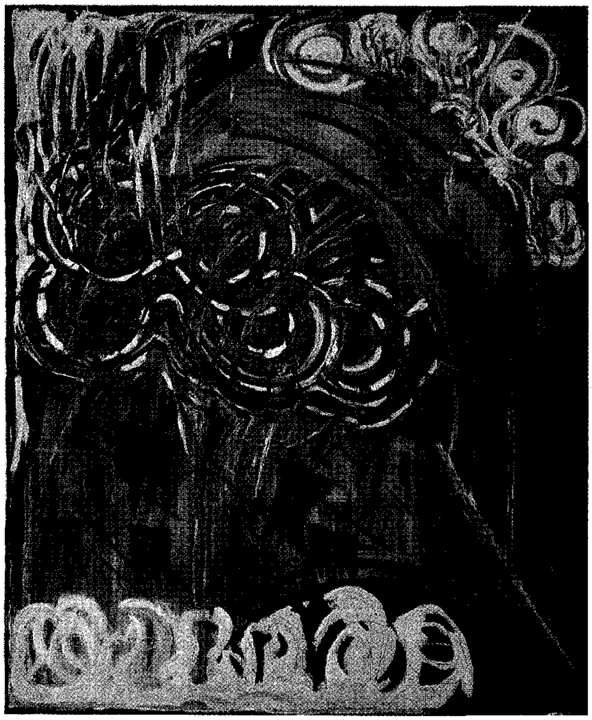
DEDE'S DOG-O-RAMA/*161 Seventh Avenue South, near Perry Street/627-3647*

Photographs by Janette Beckman.

Art/Kay Larson

GUERRILLA TACTICS

"...Katherine Porter's pictures find their path by sheer nerve. Ralph Humphrey is a rather careful maverick..."



BIG BANG: *Katherine Porter's* The World No Longer . . .

FASHION BEING WHAT IT IS, EXPRESSIONism is on the wane and neo-minimalism is ascendant. The pace of assimilation is so breathless that all possible hemlines (in cloth and canvas) parade along the avenues together. As a sign of the times, David Salle, 34-year-old *terrible* of a style entering eclipse, gets a retrospective at the Whitney almost before his paint can dry (see here next week). This sight of the snake swallowing its tail—and its body up to the jawline—has proved curiously liberating: When categories are meaningless, no one worries about being forced into one. Take the case of **Katherine Porter**. She has always protested that she wasn't much of an expressionist. "If my work looks like expressionism right now, okay, I don't care. It doesn't matter," she said in 1982, a little defensively.

As someone who has never tempered a brushstroke or bothered to suppress a wayward impulse, Porter certainly has some claim to the expressionist title. But her disclaimer is right in a deeper sense, because her true point of origin is not the Germans but the Americans—not doleful figurative expressionism but explosive, expansive abstraction. Like others who began their careers in the seventies and are now reaching full power (artists as various as Elizabeth Murray, Gregory Amenoff, Sean Scully), she borrowed her sense of the painter's mission from the protagonists of the sublime. She is a terribly uneven artist; her work has seemed riddled with flaws for the full fifteen years I've been watching it. Without ever quite solving anything, however, she has, by sheer endurance and grit, turned her art's weaknesses into a kind of signature.

"My paintings are about chaos, constant changes, opposites, clashes, big movements in nature," she said in the same interview, adding, "History, natural things, short wars. I try to put everything into a picture. What you see is what you come up against in the world." So vast a scheme is hard to orchestrate. The paintings set incident off against unconnected incident—sputtering pinwheels, stuttering color, coils of barbed wire, tracer trails, and now a dizzy New York skyline—all of it threatening to blow up in your face like shrapnel. Within any series, about half the paintings are out of control.

To come to terms with Porter's work, I have had to think about my dislike of the way she lays down paint—in thick, sloppy, graceless strokes. I have had to confront my aversion to her abrupt shifts of scene—jump cuts that rip up narrative space. Her new work is looser, less labored, though no less obsessed. Sometimes these guerrilla antics achieve euphoric co-existence, in *The World No Longer Resembles Itself,* where violence rages without uprooting the picture.

In the paintings at Sidney Janis, Porter has left clues that suggest her admiration for Philip Guston, Cubism, maybe even Saul Steinberg. Guston, particularly, reduced his work to zero then rebuilt it, a heroic example that must sit well with Porter, whose own work depends for its poignancy on the evidence of risk and the frequency of failure. These pictures, almost in spite of their habit of compositional disintegration, find their path by sheer nerve—a dedication to the symbolic regeneration in the act of painting. The virtue of Porter's work lies in its very rawness, its guts-spilling-out struggle with doubt and faith. It's about being on the edge and learning to hang there, your heart in your mouth, one hand on the nearest bush, the other wildly gesturing with a paintbrush in midair. (110 West 57th Street; through January 31.)

FOR THREE DECADES, **Ralph Humphrey** has hovered around the edges of the major movements, a rather careful maverick with a steady eye for the nuances of material existence. Six of his paintings now inhabit dealer Jay Gorney's cramped East Village gallery; this "retrospective in a phone booth," as Gorney describes it, is notable for a new painting that comes straight from the artist's studio and promises another shift in Humphrey's career. *Chimes* isn't large, but it's confident, and very fresh. Light is the active force, created by a masterly control of color: cerise under burgundy and magenta; cobalt over turquoise under pink. Light gets deflected inward, then outward, through a haze of matter.

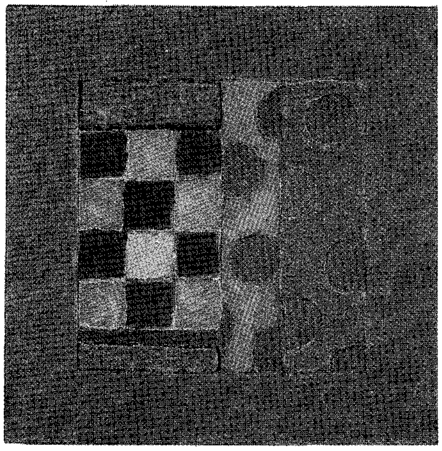
Humphrey's material obsessions began in a 1957 painting, *Wentworth #1,* a flat canvas of solid green paint laid over a base of earthy red. In it, he focuses on the pigment skin, site of the action that turns a piece of canvas into a painting. His work resists penetration—matter is the metaphor and the medium. *Rio,* from 1965, is a conventional minimalist rectangle sent slightly "off" by the silvery gray that skims over a border of orange, turning it dirty, opaque, obdurate.

These are not dramatic tactics. Humphrey's attention to materials tends to disguise the work's struggle for identity. In the seventies, his paintings took on a new dimension and became boxes, like walls penetrated by windows; their surfaces were clotted with the dead weight of pigment, and light and color seemed to emerge from the underside. But in the ringing *Chimes,* he has discovered a new lightness of being. Color passes through

Photograph: courtesy Sidney Janis Gallery.

obstructions—circles, squares, rectangles—like a pinball rattling down its course, deflected until it finally emerges, giddy with momentum. (Jay Gorney Modern Art, 204 East 10th Street; through February 8.)

THE OWNERS OF P.P.O.W. GALLERY HAD A good idea. They decided to compare the social-protest art of the 1980s with its counterpart of 50 years ago. The eighties may not seem like a hotbed of protest, but Wendy Olsoff (who runs the gallery with Penny Pilkington) realized that some city and country folk were scrabbling their way through an economic depression statistically as bad as the archetypal one. For **"All the News That's Fit for Prints,"** her helpers, Gregg Deering and Paul Marcus, ransacked libraries and museum collections for historical examples by the obscure and the notable, among them Mable Dwight, Dox Thrash, Louis Lozowick, Reginald Marsh, Phillip Evergood, and, in the 1980s, Michael Corris, Mary Garvin, Christy Rupp, Robert Arneson, and Leon Golub.


PINBALL WIZARD: *Ralph Humphrey's* Chimes.

A strong continuity of mood and method extends from Albert Abramowitz's bitter farmer in *Drought* (1933) to Paul Marcus's *The Auction* (1986), in which the farmer is a scarecrow ringed by vultures. At the same time, some things have changed: war, for instance, epitomized by Arneson's blasted *Nuclear War Head* of 1983 and Chris Burden's scorching and sarcastic *Atomic Alphabet*. Feminism, fascinatingly, has also changed: Its issues are framed in ways unimaginable during the thirties. The categories of farming and politics, on the other hand, prove that some problems never fade away. This is a thoughtful, provocative, and well-chosen exhibition. It is also a showcase for a kind of classic artisanry that perfectly serves the protest cause. (337 East 8th Street; through February 8.)

"OUTSIDER ART" IS THE FASHIONABLE new name for work that gets made independent of the usual, supposedly professional, motives of ordinary artists. The term is most useful, of course, to the commercial art world, which has recognized the special cachet, the bloom of innocence—not to mention the financial promise—that attaches to art not designed to sell. The crust of cuteness in this work tends to leave me cold and slightly nauseated. But **Henry Darger** is a real, raw discovery. According to the Rosa Esman Gallery, the young Darger was torn from his adoring but dying father and found work as a menial in a Catholic hospital in Chicago. He assumed a recluse's life, in a one-room apartment packed with trash and newspapers. (What is it about old male obsessives that compels them to hoard the ephemeral?) When Darger died in 1973, at 81, his landlord, the photographer Nathan Lerner, found about 19,000 typed single-spaced pages titled *The Story of the Vivian Girls, in what is Known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm, Caused by the Child Slave Rebellion,* most of them illustrated.

In Darger's tempestuous drawings, there is nothing cute about the Vivian sisters, princesses of a nation at war with the Glandelinians, who practice child slavery. Darger was in a struggle with the armies of evil. The Glandelinians (surely a pun on glands) are adult, male, armed, dangerous. The seemingly innocent Angelinian child-slave rebels are hermaphroditic—little girls with boys' genitals (because Darger's boyhood was innocent?). Angels and tyrants rage in impressively organized, fantastic battles that appropriate the look of pop media, a kind of frantic, Freudian version of *Little Nemo*. Darger, a crude draftsman, traced his figures from paper-doll books, comics, and newspapers, but he also added fillips of pure invention: an angel-girl with butterfly wings, a tree whose leaves are umbrellas and flowers. This is art of the id: ontologically slippery, fixated on survival, and fiercely authentic. (70 Greene Street; through February 4.)

In brief: BLACK IRISES, THE LABYRINTH IN the floor of Chartres, and the cycle of being pack themselves into gilded, conceptually dense drawings by **Mary Fish,** who throws perhaps too much theosophy into the pot, but with no little intensity. (Oscarsson Siegeltuch Gallery, 568 Broadway; through January 31.)... Known for graphite paintings of tight strokes "woven" into a shifting field of gestures, **Joan Witek** has turned about-face and discovered Kandinsky. But her hand is still tight and labored, so these black-and-white pictures seem mannered. (John Davis Gallery, 568 Broadway, near Prince Street; through January 31.) ▬

Photograph by Ken Schles.

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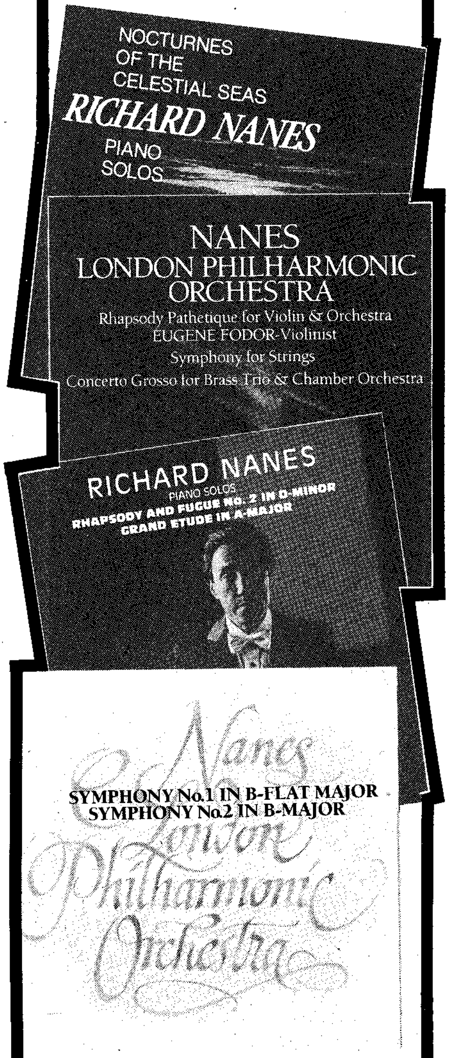
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DARK PASSAGES

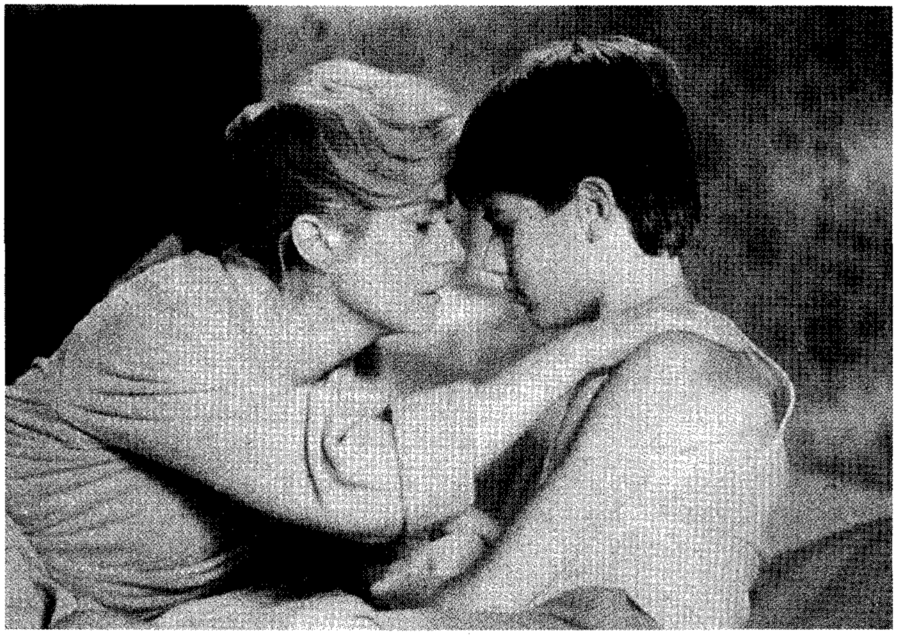
"...*Scene of the Crime* is conventional in a way that has become unconventional. *The Bedroom Window* is very creepy..."

IN THE OPENING EPISODES OF **Scene of the Crime,** a dark, flowing sex-and-murder thriller starring Catherine Deneuve, the rasping of cicadas grows to a maddening din. At times, the sound is so loud it seems crazily exaggerated—that is, until you remember what a racket these babies can make on a suffocating late-summer afternoon. *Tsika-chicka, tsika-chicka*—a few hours of that, and you're ready to strangle the person sitting across the room.

In these early scenes, the director, André Téchiné, pans across the landscapes of rural southwestern France, showing us the characters in long-shot. Everything is held in suspension; the insects saw away. Then, as night falls, Téchiné shifts to brief, violent sequences—sometimes just a shot—with lots of close-ups accompanied by a new sound, a heavy, pounding rain. Straight down it comes, in sheets—the kind of rain we haven't seen in movies since the *film noir* torrents of 1940s Hollywood, when the entire nighttime sky would empty itself in Old Testament fury on the back lots of Burbank. The action pours, too. Terrible things happen in those Warner Bros. rainstorms. This time, in the dark, lovers meet and a murder is committed.

A few decades ago, all this would have seemed like pretty standard narrative technique. My point is that *Scene of the Crime* is conventional in a way that has become unconventional—it's the kind of old-fashioned "story" movie in which the atmosphere binds you to the characters' emotions from one minute to the next. The plot, putting it gently, is not believable, and the movie doesn't go deeply enough into its characters to stay in the mind after it ends. But while you're watching it, *Scene of the Crime* is completely absorbing, propelled as it is by the kind of innocent, unself-conscious storytelling energy that was once the staple of French and American filmmaking.

To make such a film, you need stars, and Catherine Deneuve, giving a detailed, emotional performance, has at last relinquished her status as a perfect mannequin. Téchiné seems to have freed her. The glacéed international beauty of twenty years ago, complete with a princess's spun-gold hair—the whole appearance slightly suggestive of a touched-up artifact from Madame Tussaud's—has been replaced by an older, fleshier, more passionate woman. Deneuve is Lili, a rather unhappy divorcée still exasperated by a failed, terrible marriage (to Victor Lanoux, as a vile, low-voiced sadist) and hemmed in by the love of an overbearingly gracious and proper mom (Danielle Darrieux). Lili exists in halfway rebellion—she keeps secrets, lying to everyone rather than breaking out of her straitjacket. Her young son, Thomas, thirteen, entertains evil thoughts and shares his mother's duplicitous habits.



MOTHER-SON ACT: *Catherine Deneuve and Nicolas Giraudi in* Scene of the Crime.

Nicolas Giraudi, who plays Thomas, is a dislikable but good-looking little actor with a mean lower lip; he links up perfectly with Deneuve (the two of them talk in a code that excludes everyone else). Thomas, who feels a natural affinity for outlaws, protects a runaway convict (Wadeck Stanczak), and Lili falls in love with the guy, which drives an Oedipal wedge between her and the boy. Disgusted with her former life, she refuses to renounce her lover, even though the affair will knock her settled existence to pieces.

The first film of Téchiné's to be shown here, *French Provincial* (1974), starring Jeanne Moreau, was marked by abrupt and daring narrative leaps. But after that, in *Barocco* (1976), Téchiné gave way to corny swirling camera movements and misty-mushy romantic fatalism—Isabelle Adjani's pale white face was turned into an emblem of destiny. He seemed to be trying to revive the old French "poetic realism"—but with rhetoric substituting for poetry. What I like about *Scene of the Crime* is the way Téchiné has submitted his irrepressible romanticism to a consistent narrative discipline. The story takes off from *Great Expectations,* which also began with a convict and a boy. There are some uncanny moments. When the escaped convict almost strangles young Thomas (in order to fool another convict who wants to kill the boy), he whispers caressingly to Thomas, "Don't worry, you'll just sleep."

Wadeck Stanczak has a more severely dramatic bone structure than an actor of French descent, and his work is sincere, ardent, and direct in a style most French actors would now be embarrassed to attempt. He's a great romantic symbol—for women, I would guess, a dream of a soulful outlaw in an immaculate white shirt. Téchiné uses his face and body for their visual power. And he has cast, as Stanczak's old girlfriend and partner in crime, the amazing-looking Claire Nebout, who has freckled skin, Mick Jagger lips, and heavy, rounded breasts. Nebout's face, appearing out of the darkness, gives off an aura of sensuality and danger. It's the movie's romantic conceit that Deneuve's frustrated bourgeoise is galvanized by this evil siren, even though she never lays eyes on her. By the end, Deneuve is as high on danger as the girl. Morally, the film is traditional French anti-bourgeois pastry with a slightly stronger-than-usual filling. The tale is nothing new. The telling is all.

IN THE COURSE OF FRANÇOIS TRUFFAUT'S magisterial, book-long interview with Alfred Hitchcock, Truffaut occasionally raises the mundane issue of plausibility. Would people in danger really behave the way they do in Hitchcock's films? Hitchcock usually responds in cynically pragmatic terms: If the characters had acted plausibly and called the police, there wouldn't have *been* any movie.

As far as Hitchcock was concerned, the audience's demand for plausibility was an irritating case of philistine literal-mindedness. On the surface, he was contemptuous of it. But if you look at the films closely, you can see how much he respected this garden-variety element of audience psychology—how he alternately seduced, tricked, kicked, or charmed us out of our unquenchable longing to see the characters pick up the phone and scream, "Help!" One of the many fascinating things about his movies is the elaborate secondary machinery of the plot—all those awkward and funny reasons why James Stewart and Doris Day had to rely on their wits rather than ring Scotland Yard. No matter how far he jumped into lurid fantasy, Hitchcock never left the recognizable world behind. He knew we wouldn't follow him unless he revered our plodding common sense.

Once he had established his web of circumstances, leaving the heroes to solve the crime or crack the spy ring themselves, Hitchcock would launch his typical theme of the transfer of guilt: Over and over, an innocent man takes on the responsibility for a crime committed by someone else. Whether the director returned to this theme consciously or—as some people think—helplessly and obsessively doesn't matter very much. Either way, the notion of a transfer of guilt yielded a rather striking insight into the universality of criminal desires. In our souls, we are all murderers. And this "dark" side of Hitchcock's thrillers is set in motion by the hero's *not* calling the police. With the help of screenwriters who understood his needs very well, Hitchcock built his plots as elaborate self-enclosing machines. The heroes are caught; and so, in a way, are we.

I thought of all this while watching the scary but second-rate neo-Hitchcock thriller **The Bedroom Window,** in which the issue of calling the police is explicitly raised over and over. The picture is about a serial killer who strikes at women, and a young man who takes great risks while trying to catch the killer in the act. And that's all the plot I'm going to give away. *The Bedroom Window* is very creepy (particularly for women). Curtis Hanson, who wrote the nasty Canadian-made thriller *The Silent Partner* (1979), starring Elliot Gould and Christopher Plummer, knows how to build excitement—he understands the trick of a plot that closes in on the hero all too well. He has a talent for efficiency—he gets things done—though he shares none of Hitchcock's amused gravity or his extraordinary sense of design. At the moment, Hanson is a good director at the TV-movie level.

One thing holding him back is that he doesn't worry enough about the audience's common sense. At first, the hero and his married girlfriend call the police when we think they shouldn't; later, when they get into much deeper trouble (with a pasty-faced psychotic, no less), they refuse to call them when we think they *should.* Sending the plot hurtling forward, Hanson doesn't bother to tease us out of our disbelief. He just puts people in danger and closes the trap on them. So rather than respond with delight, as we do to a Hitchcock movie, we're apt to be both overly worked up and angrily dissatisfied. Helplessly, we grip the handles of the chair while our brain is crying, "Foul!"

Part of Hitchcock's charm, of course, came out in his choice of players. I don't know if Hanson selected his leading man or if Steve Guttenberg was forced on him by the film's backers, but *someone* has lousy taste in men. Guttenberg has a wide-eyed, schmucky quality that makes him bizarrely inadequate as Isabelle Huppert's lover. In response, Huppert recites her lines with glacial bitchiness. If she had suggested, for instance, that she cared only for Guttenberg's Nautilus'd torso, the performance might have had an amusing erotic nastiness, but Huppert just seems bored. Elizabeth McGovern, as one of the killer's prospective victims, is left with the job of holding the audience's emotions in place. McGovern has stopped purring and giggling. She's still a sweet thing, but her voice stays down, and she has developed a formidable straight-from-the-shoulder plainness that makes her seem—for the first time—very smart. A perfect post-feminist heroine.

In brief: THE JAPANESE SATIRE OF MODERN media culture **Comic Magazine** starts with a rude bounce but then becomes increasingly morose and self-important. . . . Jiri Menzel's **My Sweet Little Village** is sweet indeed, but oh so itsy-bitsy small! ■

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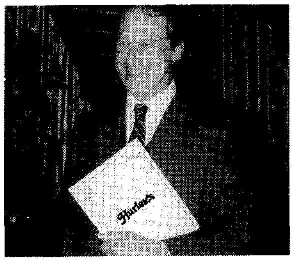

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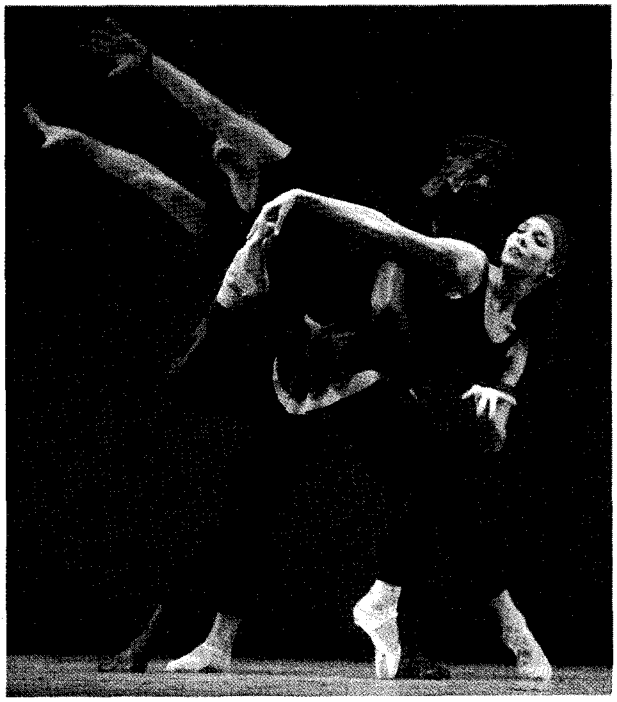
TAKING STOCK

"...There is a strong suggestion that *Les Petits Riens* is a meditation Peter Martins is conducting by and for himself..."



ECSTATIC ORANGE: *Frame, Tomlinson, and Alexopoulos.*

THE ENIGMATIC "NEW BALLET #1" SLOT in the **New York City Ballet**'s repertoire turned out to be a Peter Martins double-header, each piece taking its title from its score. One is set to *Les Petits Riens,* which Mozart composed in 1778 for the choreographer Jean-Georges Noverre, the other to Michael Torke's 1985 *Ecstatic Orange.* The *Orange* is a lemon, but the Mozart ballet is considerably more substantial than the title *Little Nothings* suggests.

Barbara Matera's costumes for *Les Petits Riens* have an eighteenth-century flavor, and the choreography itself aims for a Mozartean lightness, brilliance, and charm, emphasizing small, clear beats and an airiness that informs turns as well as leaps. Martins's natural bent for cerebral, distanced choreography, which can make his work appear cold and heartless, here seems a reasonable complement to Mozart's own objectivity; the crystalline perfection he suggests with his steps works as a metaphor for perfect delight.

The ballet is composed for four couples, young dancers in their first years with the company, several of them (Peter Boal and Margaret Tracey, surely) potential stars. Obviously, it's meant to serve as a challenge to them; Martins's designs for male dancers, for example, urge men of different physique and talents from his own to the very kinds of mastery he himself displayed as a performer. Yet, while the ballet serves as a lesson for its dancers, there's an even stronger suggestion that it's a meditation Martins is conducting by and for himself. In it, we can see him, as co-director of the City Ballet, examining his machine—inspecting his corps, understanding its capacities, and thus charting its future.

Les Petits Riens also shows Martins absorbed—as he has been for some time—with expanding the compass of the ballet vocabulary itself. Just as his mentor, Balanchine, did with pointe work, enlarging its range and dazzle, Martins is investigating the subject of partnering, moving from conventional configurations and manipulations to more subtle and intricate displays of leverage, balance, and intertwined design. All of this—Martins's preoccupation with his dancers and what they can do or be extended to do, and with the language itself—makes for something of a hermetic ballet. The dancers appear to be conducting their affairs in their own secret, magical world, as if enclosed in a glass bubble, visible to us but sealed off. But that effect, again, is not antithetical to the world Mozart's music proposes.

Ecstatic Orange is, to put it as politely as possible, a dreadful miscalculation. It begins where Balanchine's thrilling *Symphony in Three Movements* ends, with its full cast flung forward in a crouch, anticipating ever more nerve-shattering action; it also shares with that ballet much propulsive coming and going. It looks as if Martins is trying for the terror and excitement that the Balanchine-Stravinsky piece achieved—the evocation, perhaps, of an urban populace headed straight for the end of the world. However, despite the encouragement of Torke's wildly and exotically percussive score, he leaves you with nothing more than images of randomly flung limbs, whipping hair (Heather Watts gets to wear hers loose, while the other women sport ponytails), and a dogged symmetry implying that even when the great explosion occurs, the traffic cops will remain on the job.

Special mention must be made of the appalling costumes, which might have come from the apache-fantasy corner of a SoHo body shop. Both sexes are assigned shiny black unitards with little aprons, trimmed and accessorized in shocking pink and (well, ecstatic) orange. Though they look cheap in both senses, they probably cost serious money, Stephen Sprouse being responsible for them.

In itself, *Ecstatic Orange* is no more serious a problem than Balanchine's 1971 *PAMTGG*—a nadir still used as a measure of awfulness. But with Balanchine no longer around to give City Ballet glory after glory to offset the occasional misses, the company might be wise to take a few chances on choreographers outside the "family."

Tightwire, THE CENTERPIECE OF THE CONcert **David Parsons** gave in the Joyce Sampler series, is his newest work and his most ambitious. Its eight performers are each trapped in an anti-dance stance, palms glued to thighs, body hunched over slightly, chin tucked into neck, shoulders raised. The overall effect is constricted (try it and see how it paralyzes you) and ever so faintly gargoylish. In this position or just briefly released from it, the figures go pacing, then racing, in rigidly straight lines, a tense state of slow motion escalating to speed that's pure frenzy. Next, a lone woman works on a "line" that is the periphery of an ever shrinking circle. Her movement echoes this inwardly spiraling path, getting smaller and tighter, and, as in the opening passage, more frenetic. So goes the entire dance. Sometimes the metaphor is stated vocally: A pair of women engage in a banal dialogue that accelerates through fast-forward gibberish into a primal scream.

Photograph by Martha Swope.

Midway through the action, a male figure quietly melts out of the crippled signature position of the piece into an easy, erect posture, spine straight and free, legs opening out freely from the hip, arms held before them, low and gently curved, a breath of air between palms and thighs. This is classical ballet's first position, designed as a launching platform from which the body can make the myriad eloquent statements possible in that noble language. You realize that the difference between one stance and the other, physically at any rate, is merely a matter of inches.

Tightwire is a perverse dance about being unable to dance, about being illegible and incoherent, about the psychic constriction and rage that accompany such a state. It's hard to tell, though, if the piece is a genuine exploration of the boundaries of dancing—like the early works of Paul Taylor, with whom Parsons presently performs. The patness of it all suggests that it is merely decorative (School of Ugliness) or, worse, a canny attempt on Parsons's part to *look* like a promising young choreographer who is doing a nasty, disconcerting, even wrongheaded—but essential—piece of research before his talents burst into full bloom.

The balance of the program was a mini-retrospective; the 27-year-old Parsons has been choreographing for a variety of ballet and modern-dance companies since 1979. Though I felt better-disposed toward some of these dances seeing them a second or a third time than I did at their premieres, I'm not convinced, as some of my colleagues are, that Parsons has a unique or substantial gift.

Like the work of Pilobolus and Momix, with whom he shares some personnel, his pieces have a wealth of striking, if not profound, images and ideas, but dance rhythm is almost wholly absent from them. At best, his dances muster up a mechanical rhythm (as in *Tightwire*, which has no accompaniment) or (as in *Brothers*) a utilitarian, athletic one. His humor tends to be collegiate—silly and/or cruel. As a send-up of Tudor's Edwardian world of romantic yearning and sexual frustration, *Walk This Way* is unworthy of its target, though it has more point and charm than an earlier Agnes de Mille lampoon mercifully not revived on this occasion. Parsons's darker pieces—like those of Pilobolus and its spin-offs—lack poetic mystery. In *The Uninvited*, for instance, a figure that might be an inmate of a mental institution is by turns desolated by angst to the point of total apathy and propelled by an invisible, unnameable force into spasmodic violence. Yet the piece casts no shadow; you come away from it unscathed, only marveling at Frey Faust's savage, fearless dancing. ▬

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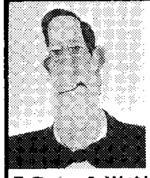

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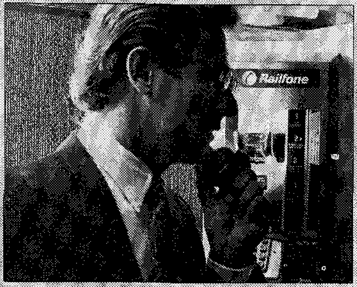

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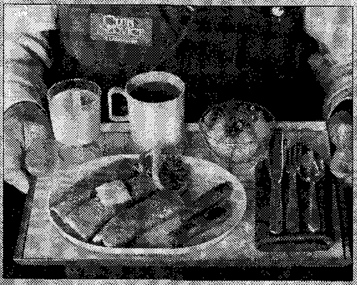

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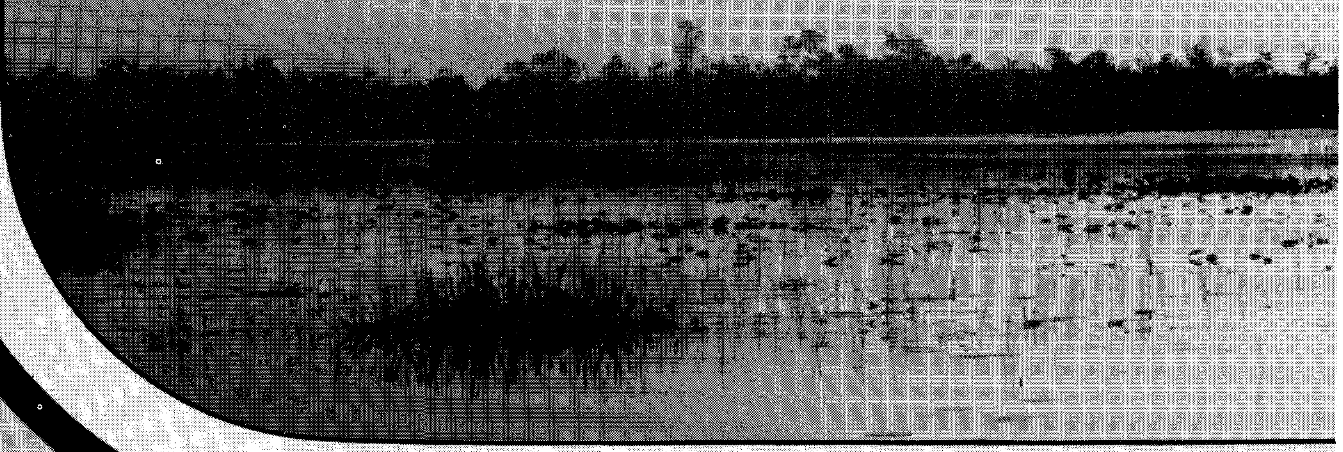

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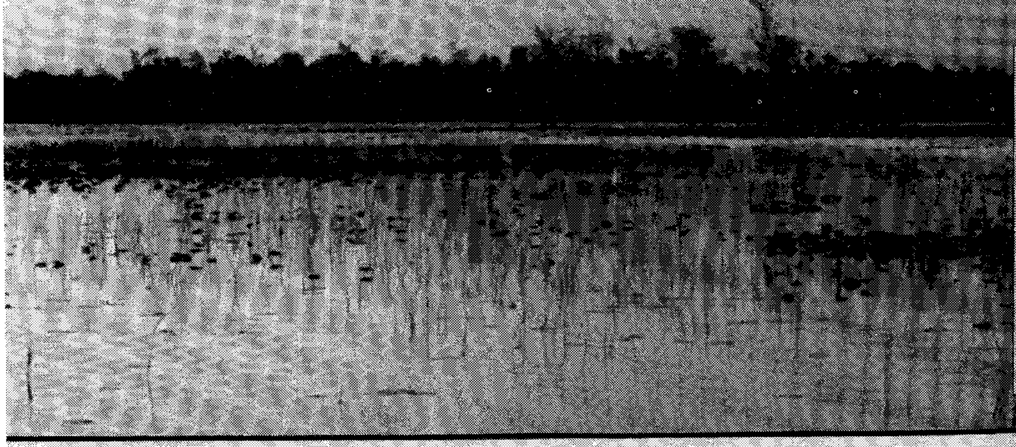

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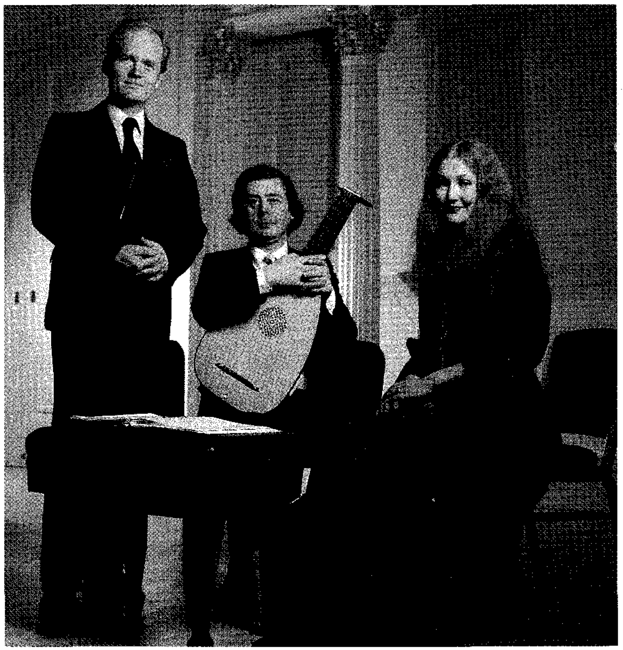
CARNEGIE RECITAL HALL, WHICH WE must now call the Joan and Sanford I. Weill Recital Hall at Carnegie Hall, has more than a fine new look and a long new name. Isaac Stern, the Kronos Quartet, Bolcom and Morris, Empire Brass, Emma Kirkby, Ramsey Lewis, and other prestigious musicians performed there recently, and probably all 268 seats could have been sold twice over for each concert. Nestled away on the third floor of Carnegie Hall and, like its imposing parent, handsomely renovated, this tiny auditorium is unaccustomed to such glamour or popularity. For years, Carnegie Recital Hall was little more than a vanity facility, a convenient and inexpensive spot that anyone could rent to make a New York debut, and count on receiving at least two dividends: the Carnegie cachet and, with luck, a polite review to show the folks back home. Almost the only people who ever set foot in the place were the performer's friends and relations and a forlorn-looking music critic from the *Times*.

I write from experience, having once been sentenced by fate and the New York *Times* to the Recital Hall beat for twelve years. At a conservative guess, I must have heard around 800 hopeful debutants, some more talented than others; but not one of them, to my knowledge, ever went on to a consequential career. Boredom was the main commodity dispensed at the old CRH, but after a dozen seasons, a fledgling critic would at least have learned most of the standard instrumental repertory by heart. And there were even some memorable moments, not necessarily musical ones. The saddest, and shortest, recital I ever attended was given by a nervous young Korean pianist who began Beethoven's Op. 101 Sonata three times, invariably came to grief at the same spot, and finally threw up on the keyboard. And a quartet of elderly blue-haired ladies earnestly playing an arrangement of Berlioz's "Rakoczy" March on four harps was a sight not soon forgotten.

Exotic events of that nature are still a possibility, since Weill Recital Hall will continue to be available for rental. Carnegie management, though, evidently plans to use the space more imaginatively in the future, judging from the series of impressive concerts it has already sponsored to show off the newly renovated and restored auditorium. On my first return visit, it was a pleasure just to walk through the door and see how beautifully my old haunt had been spruced up. The hideous false proscenium arch, curtain, and stage wall paneling are gone, replaced by a simple raised platform that cleverly integrates the performing area with the hall, immediately creating friendly contact between musicians and audience. The plaster ornamentation has also been repaired and repainted, and the creamy colors of the room are warm and inviting.



CONSORT OF MUSICKE: *Thomas, Rooley, and Kirkby.*

The chief curse of the Recital Hall in the old days was the harsh and glaring acoustics, and unfortunately there has been no improvement in this area—the sound is, if anything, fiercer than ever. Pianists have always had the worst of it, and now with the performing space so open and exposed, it will be more difficult than ever to keep the booming sonorities of a concert grand from bouncing crazily around the room. **Christopher O'Riley** is a young player with taste, technique, and talent to spare, but his recital left my ears ringing. The built-in acoustical problems were compounded by O'Riley's program, mostly large-scale display items like the Bach-Busoni Chaconne, Wagner's *Meistersinger* Overture, and a clutch of Liszt pieces that were much too outsized for the hall. Heard in this context, the prismatic colors and gentle repetitive patterns of John Adams's proto-minimalist *Phrygian Gates* came as a distinct relief. Unless something can be done to tame the lively acoustics, most pianists would be better off playing in another auditorium.

Weill's special ambience seems to treat singers much more kindly. It certainly flattered the modest voices of Emma Kirkby and David Thomas, who, along with lutenist Anthony Rooley, are members of the **Consort of Musicke** and stars of the British early-music establishment. Their faithful fans filled Weill Hall for this concert, which consisted mainly of dramatic monologues by English and Italian composers of the seventeenth century. To my ears, Kirkby's sexless, piping treble sounds all wrong in this passionate music, but at least her voice is functional, which is more than can be said for David Thomas's rusty bass. Even at that, the concert quickly convinced me that Weill is already an attractive venue for intimate vocal recitals.

"This is as close as they get to regular classical music," whispered a voice from the audience as the **Kronos Quartet** prepared to end its Weill Hall program with Berg's *Lyric Suite*. True enough; these hip West Coast string players apparently distrust, and decline to perform, all music written before 1925, tackling instead everything from Soviet avant-gardist Alfred Schnittke to the late rocker Jimi Hendrix. Such devotion to things contemporary has, surprisingly, paid off. The Kronos Quartet is now one of the hottest classical acts in the business, and the concert was packed. The group's outspoken

Photograph by Mark Seliger.

opinions, studied nonchalance, and colorful dress have not hurt its image, either—this season's fashions are loud Slavic-peasant jumpsuits topped off with carefully lacquered futuristic hairstyles.

Barnum would have approved, but forget about the gimmicks: The Kronos foursome may present themselves as the last word in post-modern, post-punk, post-whatever's-happening-right-now-in-San Francisco trendiness, but they are also fabulous musicians. Never have I heard the *Lyric Suite* played with such controlled ardor and detailed accuracy, or its moody extremes so boldly delineated. Schnittke's First Quartet and Aulis Sallinen's Third also turned out to be stimulating discoveries, played to what sounded like perfection, although I could have done without the pretentious posturings of Ornette Coleman's *In Honor of NASA and Planetary Soloist.* Grinding dissonance is not always a guarantee of excellence in new music, and this score might best be described as post-ugly.

The dessert course during my first week back home in Weill Hall was served by **Joan Morris** and **William Bolcom.** It consisted mainly of the duo's greatest hits: a varied assortment of Kern, Rodgers, Gershwin, and Berlin, along with such nostalgic classics as "I've Got Rings on My Fingers," "Wait Till the Sun Shines, Nellie," and "I'm Just Wild About Harry." She, as usual, used her small but precisely tuned voice in the way of all great singers: to paint memorable scenes, emotions, and characters. He, as usual, gave her poetic, colorfully textured, rhythmically buoyant, and wittily phrased piano accompaniments. Perhaps Weill Recital Hall's acoustics are not so intractable after all. But then, wherever Bolcom and Morris perform, you are unlikely to find a better place in town to hear music.

THE MAIN REASON TO ATTEND THE METropolitan Opera's current *Tannhäuser* revival, I'm told, is **Jessye Norman** as Elisabeth, and that might well be true. I was able to catch only Act II and the first half of Act III, but those scenes are the entire role of Elisabeth, and Norman made a meal out of every moment. Never a singer to do things by half, she dashed onstage bubbling over with girlish glee, greeted the hall of song with volumes of tone, wrestled mightily with her physical attraction for Tannhäuser, heroically threw herself between him and the vengeful knights, and finally expired after much internal anguish. It was all laid on a bit thick perhaps, and these days, Norman's super-deluxe voice seems to come in just two sizes: large roar and small whisper. No matter. Even without the nuances, this was a generous, committed, unashamedly larger-than-life performance by a major singer. ▬

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ALL GREEK TO THEM

"...The trouble with *Trilogy* lies in Serban's staggering lack of imagination. *David Levinsky* is sincere and flat-footed..."

IT TOOK US AND OUR THEATER 2,500 years to evolve to our present stage of dubious eminence. With **Fragments of a Greek Trilogy,** which seeks to return to some sort of ritualistic roots, Andrei Serban, in one fell swoop, tries to plunge us back some 3,000 years into a sort of pretentious pseudo-primitivism prized by Upper East Side thrill seekers who believe what they read in the *Times*, and Lower East Side deep thinkers who believe what they read in the *Voice*. Hailed by reviewers at its premiere, circa twelve years ago, and trumpeted even more uncritically on its current revival (both at La MaMa), *Trilogy* would be the emperor's new clothes, except that the emperor is a lumpenprole, the clothes are rags, and the newness is at least as old as Cocteau and Stravinsky, who singly or together managed it immeasurably better.

Serban's machinations, along with Elizabeth Swados's condignly earsplitting and nerve-grating music, are indefensible on any ground. Presented in ancient Greek and Latin with accretions of what I take to be modern Greek, Near Eastern languages, and double-talk, the words carry a guarantee of near-incomprehensibility by 99.99 percent of the audience. Sound is everything, so we get unearthly whispers, deafening screeches, demented hissing, portentous mumbling, and chanted mumbo jumbo from performers who don't begin to know how to pronounce the Greek and Latin they learned by rote, but do know how to produce bestial noises, and relish it. So what was magnificent poetry in Sophocles and Euripides becomes in Serban *disjecti membra poetae* drowning in aggressive gibberish.

But Serban, our critics tell us, goes back beyond the tragedians to the mythic archetypes, the prehistoric rituals, the pure sound of emotion. Well, since no one knows much about those archetypal sounds, gestures, and rituals, Serban's guess is as good or as bad as anybody's. The trouble lies in his staggering lack of imagination, which turns the *Trilogy* into a conflation of barely understood and poorly imitated Nō drama, Carl Orff, and Hare Krishna antics. Only in the rarest instances are his stage images inventive or arresting, and more often than not, they fly in the face of the findings of archaeology and historiography.

In *Medea,* for example, he uses artifacts and costumes of a distinctly post-primitive sort to convey prehistoric doings; in *The Trojan Women,* he has Helen caged, stripped naked, raped by a half-man–half-bear, and decapitated, whereas the myth of Helen unmistakably signifies the inviolability of beauty, no matter how amoral; and in *Electra,* he has the heroine happily marrying Pylades, a late, trivialized version of the myth, as found in Pausanias, 150 A.D. or later. As for Orestes—or Orestis, as Serban would have it—he flounces off untroubled by Furies or flies because Serban simplistically wants the third part of his trilogy to end happily. I say "his" trilogy because *Medea, The Trojan Women,* and *Electra*—however fragmented, fractured, or fricasseed—are totally disparate, untrilogizable entities.

SERBAN'S TRAGEDY: The Trojan Women *at La MaMa.*

Besides the verbal noncommunication, then, there is the visual exiguity. In *The Trojan Women,* there are two moments that show some visual imagination (though one of them, a female suicide's body slowly and meanderingly sliding down an incline, is irrelevant and gratuitous). For the rest, it is either drawn-out literal-mindedness, as when Andromache ritually asperses Astyanax, caged in front of her—a piece of interminable, sentimental drivel, since the mythic boy was simply snatched from his mother's arms and unceremoniously thrown off the Trojan battlements—or else it is pandering to cheap voyeurism, as when the naked Helen is animalistically raped and then dragged about hither and yon. To make matters worse, she is bald as an egg, and enacted as an exhibitionistic hysteric. Or consider Medea, whom we first see chained to a wall like Andromeda, for no reason, and whose head, later on, hangs down, again for no reason, from an aperture in the ceiling, scattering disheveled, dirty-looking tresses in all directions—perhaps someone's mistaking Medea for Medusa. This, apparently, symbolizes her "flying away in a magic chariot," as the program, seemingly written by an illiterate who never saw the Serban production, declares.

Altogether, Serban is an inspired symbolist. In his *Electra,* the wicked Aegisthus promenades about with a live python, whereas the nicer characters hand around a live white dove. *Medea,* a play about a sorceress, is played out by flickering candlelight when not in pitch-darkness; *Electra,* which Serban misperceives as a play of reconciliation, is acted out in relentlessly bright lights, with the chorus at the conclusion carrying on like a bunch of amateur carillonneurs, ringing simpleminded changes on a set of hand-held bells. At the end of *The Trojan Women,* the female captives are chained together and carried off by a simulated slave ship. The program assures us that this represents the recognition by the Trojan women of their "real force," and that "the Greeks can do nothing but receive their influ-

Photograph by Carol Rosegg/Martha Swope Associates.

ence, as the West receives the East"—a piece of hogwash having nothing to do with the myth, and certainly not conveyed by Serban and Swados, but clearly intended to gratify the feminists and Third Worlders in the audience.

All this nondirecting and nonacting provides a field day for the ululations and caterwaulings of the cast, and the tinkle, whine, and crazed drumming of Swados's accompaniment; if, as Nietzsche would have it, Greek tragedy arose from the spirit of music, I can well believe that Serban's farce arose from the spirit of Swados's cacophony. (Speaking of which, the words *caca* and *kaputt* are often heard in the text, though meant to be, I assume, the Greek *kakos* and the Latin *caput.*) The costumes might do for a children's Halloween party; the scenery is so minimal as to escape giving offense. And it is this trash that made Serban's (and Swados's) reputation, so that the Romanian whiz kid could go on to a career of destroying Chekhov and Handel at Lincoln Center, *Figaro* (on roller skates) on Broadway, and *Fidelio* (on stilts) at Covent Garden—etc., etc.

Why does such arrant nonsense thrive? First, because the critics, either out of honest benightedness and gullibility or out of dishonest cowardice ("Who knows, this might be genius, and then where will I and my review be?"), proclaim it a masterpiece. Second, because a good part of the public, lacking the requisite education and the ability to think and discriminate, blindly follows the critics. And third, because the supposedly independent, self-styled radical intellectuals automatically assume that the antithesis of *La Cage aux folles* must be true revolutionary art. Isn't it conceivable, though, that they are both, differently but equivalently, junk? *Cage,* at least, is big-time professional junk, which the likes of Serban, Wilson, Foreman & Co. are dying to get a crack at. Witness the eagerness with which Serban leapt at a chance to do the stage version of *The Umbrellas of Cherbourg* and turn it into an even weaker *Cage.*

I WISH I COULD BE MORE SANGUINE about **The Rise of David Levinsky,** an old-fashioned musical adaptation of the novel by Abraham Cahan—though for this datum you must rummage through the fine print at the bottom of the page. A sincere, rather faithful, and absolutely flat-footed musicalization of material that was always mediocre and is now old-hat as well, the show has an earnest, unworkable book and threadbare lyrics by Isaiah Sheffer and schematic, forgettable music by Bobby Paul. In a nice set by Kenneth Foy and with worthy costumes by Mimi Maxmen, Sue Lawless has pedestrianly directed a cast in which Larry Kert is best and Eleanor Reissa worst, but nobody has a chance to rise, let alone shine. ■

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NOTHIN' BUT A HOUND DOG

"...*LBJ: The Early Years* is a very American movie. Stockard Channing is wonderful in *The Room Upstairs*..."

DEEP IN THE HEART OF TEXAS: *Randy Quaid as L.B.J.*

LBJ: The Early Years (SUNDAY, FEBRUARY 1; 8 to 11 P.M.; NBC) is a throwback to the good old days when the politician—or the soldier, or the saint—came first and the movie came after. Before there was a Raymond Massey or a Henry Fonda, there was a Lincoln; before George C. Scott, a Patton; before Jean Seberg, Joan of Arc. First, in other words, we had some facts. Now, in the global village, the movie or the TV commercial comes first and we may have to wait decades for the facts. About Reagan, the stuff of dreams and reruns, we want to know, Who's his executive producer?

Before Randy Quaid, there was a Lyndon Johnson. You'll get used to Quaid as L.B.J., and Patti LuPone as Lady Bird, and Pat Hingle as Sam Rayburn, in fifteen minutes. Quaid can't quite manage the haunted-hound-dog look, and he's got the wrong ears, but the voice is perfect. LuPone, although we keep expecting the star of *Evita* to burst into song-and-tango, is a shy and dignified and touching Lady Bird, missing perhaps some steel but with intelligence in reserve. Hingle hunkers down, part capo and part fire hydrant, with teeth in his drawl. The Kennedy boys—Charles Frank as Jack, James Kelly as Bobby—are tough and pretty, and Kevin McCarthy does a nifty turn as their father, Joe.

What made Lyndon run? Ambition, of course. He was "poor white trash" wanting to better himself, and in a huge hurry—to win Lady Bird and higher office—because "all the Johnson men die young." Populism was the medium of his upward mobility, a means of inventing himself. There's no question that he was a child of the New Deal; and no reason to doubt his commitment to civil rights and health care and the rest of the liberal agenda; and no denying that the Senate made him rich, although *LBJ: The Early Years* doesn't specify how.

He was raw ego and raw energy; he would bring himself to the nation the way he brought electricity to the hill country of east Texas. Think of power lines, and then of fault lines in the personality. (The metaphor suggests itself in the first volume of Robert Caro's biography, at which, for shame, this TV movie doesn't even nod.) When you invent yourself, you also invent your demons. The underside of populism is resentment. L.B.J.'s fixed on the Kennedys, especially the "snot-nosed Bobby": "They got it all ... looks, brains, money." And they left him in a nightmare-movie, with a dead prince and a war he couldn't win.

Quaid captures it all, from the courtship of Lady Bird in 1934 to the accession to ultimate power and frustration in 1963—every appetite, each temper tantrum, the manic depression and the peculiar swoons (after the appendectomy, the heart attack, the vice-presidential impotence) that were rehearsals for his relinquishing of office and responsibility in 1968. No matter that the Harvard boys, playing academic hardball with their counterinsurgency scenarios, had got him into Southeast Asia in the first place and couldn't get him out; he took the rap; history ate him alive.

This is a very American movie, as *The Great Gatsby* is a very American novel and *Death of a Salesman* a very American play. Everybody loves a dead hero; nobody loves a self-made loser.

I WOULDN'T HAVE COMPLAINED IF **The Room Upstairs** (Saturday, January 31; 9 to 11 P.M.; CBS) had gone on for another hour or two. It isn't often that a TV movie introduces us to characters we care about and then leaves them *before* they've been chewed down to their erasers or psychologized to stupefaction.

Stockard Channing is wonderful as Leah Lazenby, a young woman with a smart mouth and inhibitions. Leah's fine with children, including "a retarded boy and a future mass murderer" at the clinic for the "learning-impaired" where she teaches. With adults, she's lousy, which is why she is indifferent to the agonies and ecstasies of the people to whom she rents rooms in her house, within walking distance of Harvard Square. These include Travis Coles (Sam Waterston).

Travis is an unattached musician—"a cellist without strings," says Leah—and, because he is so sensitive he might have been created by the editors of *Ms.*, he notices that Leah is "fragile even if you don't know it." He wants to fix her plumbing. Leah, however, has problems with men, perhaps because her father never talked to her.

Meanwhile, also in the rooming house, there is a divorce, a pregnancy, an at-

Photograph by Donal Holway.

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tempted suicide, and an Asian female. These will resolve themselves into a family, and Leah will finally hear Travis's music, a deaf-mute will ride a horse, and we will be asked to think about the service vocations as sublimations of sexuality, as if we were reading a Mary Gordon novel instead of watching an adaptation of a novel by Norma Levinson. I wanted to know more about Mrs. Sanders (Linda Hunt), Leah's boss at the clinic; and Ellie (Joan Allen), who loves Kevin (Clancy Brown) more than he deserves; and Susan (Renee Estevez), who is sociopathic in Boston's South End; and why Leah's handsome house in a yupscale neighborhood is worth only $72,000 on the real-estate market.

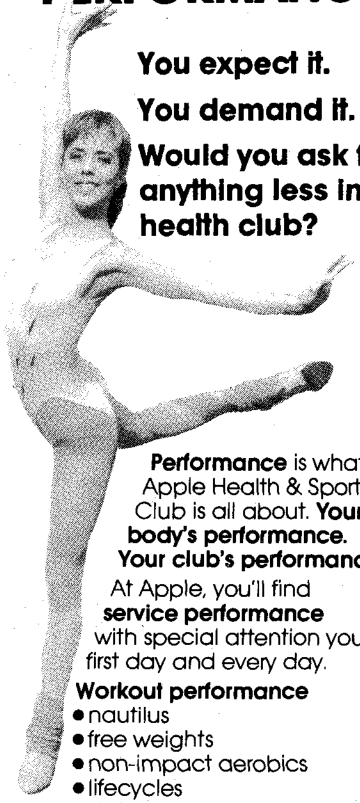
But the second hour seems rushed. All the patience that director Stuart Margolin practiced on the superb scenes of Leah's teaching disappears in the stampede for a clinch. Subplots are trampled. The movie just stops, as if its license had expired. Never mind. You don't have to be as sensitive as Sam Waterston to fall in love with Stockard Channing. Her fidgets of intelligence, her awkward overtures and hesitations, add up to beauty and grace and, I hope, an Emmy.

P.O.W.—Americans in Enemy Hands: World War II, Korea, and Vietnam (Monday, January 26; 8 to 10 P.M.; WNYW, Channel 5) consists of interviews with nine American veterans, all former prisoners of war—four in World War II, two in the Korean War, and three in Vietnam—spliced together with film footage from the relevant times and places, and narrated by a bearded and subdued Robert Wagner.

The former POWs discuss capture and surrender, torture and survival, attempts at escape, their waiting families, coming home, and their various definitions of freedom. We hear about boredom, isolation, disease; sex and diet (ants, lizards, snakes); raising eagles; playing chess; rewriting Shakespeare; inventing baseball seasons; prison ships; prison trains; decapitation; death marches and death camps; humor and prayer. We are surprised by statistics.

For instance, the number of Americans who died in captivity: one percent of those imprisoned by the Germans, 15 percent imprisoned by the Vietnamese, nearly 40 percent imprisoned by the Japanese and the North Koreans.

No Lone Rangers or James Bonds need apply. These men did the best they could under circumstances most of us will never face. They report, usually quietly, on themselves. We are likely to experience a blank uneasiness, because we don't know what to do with their information. It gnaws on the nerve strings, and, by a kind of arithmetic of shadows, it arrives at the honorable and the disquieting. ■



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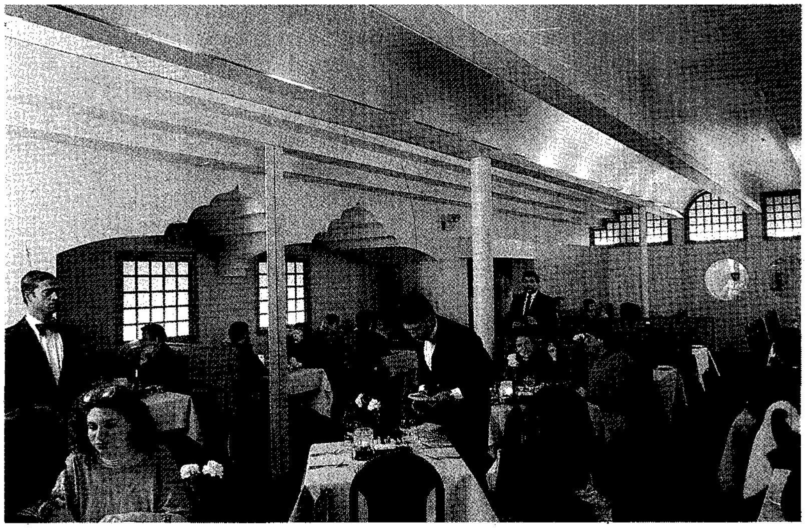

HIGH STYLE: *Gaylord boasts Little India's new look.*

INDIAN DOWNTOWN IS GETTING TO BE like Sichuan uptown: large menus, low prices, and toned-down spicing. Now some restaurants in the East Village's Little India are also beginning to focus on cleanliness and décor, as two relative newcomers testify.

Gaylord (87 First Avenue, near 6th Street, 529-7990), no connection to other Gaylords, looks like a music-video version of an Indian palace, with rainbow lights, carpeting and booths that dance with polychrome stripes and Memphis dots, and traditional Indian paintings.

Tandoori ovens issue steaming breads: chapati ($1.50), huge and tortilla-like, and aloo nan ($2.50), chewy potato-stuffed pillows. Here, tandoori chicken ($6.95) is roasted to perfection, as are skewered lamb sausages, seekh kebab ($7.50).

The dal papri ($1.25), crunchy puffed lentils topped with two sauces, was unusual, but the assorted appetizers ($3.50), all fried, fell flat. Raita ($1.50), cucumber-yogurt relish, is a perfect match for the meat-stuffed keema nan bread ($2.75) and was better than the assorted chutneys and condiments ($3.50), which included inedible pickled lemons.

Among the sauced dishes, the sweet, creamy chicken kurma ($6.50) and pungent chicken tikka masala ($6.95) were excellent, but the tandoori lobster in lobster malabar ($10.50) was not fresh. The vegetable curry ($4.50), of carrots, cauliflower, and green peppers, was merely pleasant, and lamb vindaloo ($5.50), generally the hottest curry, seemed tame and overly sour. Dinners are accompanied by fragrant basmati rice; cabbage with black mustard seeds; dal, a curried lentil-based sauce; and three spicy relishes.

Best of the desserts is firni ($1.50), a delicate pudding of coconut, rice flour, almonds, and milk. But I also liked some of the sickeningly sweet pastries.

An à la carte three-course dinner for two, including beer, tax, and tip, runs $20 per person. Gaylord is open daily noon to midnight. A.E., M.C., V. accepted.

THERE'S OFTEN A LINE SATURDAY NIGHT at **Everest** (85 First Avenue, near 6th Street, 529-5700), where a hearty East Bengali meal for four peaks at $40 with tax and tip. Bring your own beer or wine. Here décor is red-and-gold gaudy, service absentminded-friendly.

We loved the complimentary shredded vegetable fritters and hot relishes, and also the breads, including vegetable (cardamom-flavored lima beans and peas) or potato paratha ($1.25) and piquant, spiced keema nan ($1.95). Forget the cardboard dal papri (85 cents); the samosas (95 cents) were far better.

Fine tandoori-style chicken ($4.95) and mixed grill ($5.15), with shrimp, lamb, and chicken, arrive on sizzling platters. Of two vindaloos, the lamb ($3.95) was tough and bland while the chicken ($3.50) was respectably hot. Ground-lamb seekh kebab ($5.15) was fresh and spicy, and chana sag ($3.25), a chick-pea-and-spinach dish, was a delicious surprise. Only lobster masala ($4.95) proved too bad to be true—I should have guessed from the price.

Finally, the ice cream, kulfi ($1.25), was good enough to dissuade many from running off to nearby Steve's. But not me.

Everest is open daily noon to midnight. No credit cards or checks accepted. ■

Photograph by John S.Abbott.

SALES & BARGAINS

BY LEONORE FLEISCHER

CHAIRS TO YOU!

A WIDE ARRAY OF CONTEMPORARY-DESIGN chairs and a few tables are at this showroom sale. Pieces include floor samples, prototypes, showroom items, and slightly damaged pieces, all sold as is, as well as manufacturers' overstock perfect pieces. Black lacquer or mahogany-stained beech chairs include: Scala side chairs and armchairs, list $231 and $242, respectively, here $39 and $42 (as is) or $58 and $61 (if perfect); Tamara gray acrylic upholstered side chairs and armchairs, list $324 and $434.50, respectively, here $49 and $73 (as is) or $81 and $108 (if perfect). Perfect pieces include: Serena chrome or black-steel folding chairs with black seat, list $110, here $42; black, white, or gray lacquer wood armchairs, list $388, here $135; Grilli unfinished wood chairs, list $357.50, here $89; T-Line low- and high-back wool upholstered armchairs in primary colors, list $893 and $963, respectively, here $230.30 and $290; Bistro metal stools, list $143 (medium) and $148.50 (high), here $36 and $37, respectively; matching metal tables, list $121–$253, here $39–$59; one Strips red wool upholstered three-seat sofa, list $4,126, here $1,547; two matching armchairs, list $2,356 each, here $790; Pascal Mourgue Galatea side chair and armchair, list $395 and $450, respectively, here $115 and $135; one Flap red wool armchair (converts to chaise or single bed), list $3,025, here $756.25; Universal black embossed laminate table with black legs on casters, list $1,100, here $275. Also, PVC wire baskets, list $15, here $6; and more. In-stock pieces may be ordered at sale prices. Delivery additional. M.C., V., checks accepted; all sales final. *Beylerian, 305 East 63rd St., fifteenth floor (755-6300); Fri. and Sat. 10 a.m.–5 p.m.; 1/30 and 31 only.*

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THIS SHOP IS HAVING A SALE ON WOMEN'S workout and fitness gear, including famous-maker dancewear, running outfits, triathlon and cycling gear, swimwear, running and aerobics shoes, free weights, socks, running and cycling gloves, goggles, pedometers, watches, sports aids for injuries, and more. For example: Alitta, Helly-Hansen, Hind, Moving Comfort, and Wigwam running gear, was $6–$228, now $4.50–$171; Bal-Togs, Cabriole, Capezio, and Dance France dance- and aerobics-wear, was $10–$38, now $7.50–$28.50; Speedo swimwear and accessories, were $1.70–$44, now $1.25–$33; Avia, Brooks, New Balance, Reebok, Saucony, and Turntec running shoes (sizes 5–12) and aerobics shoes (sizes 5–10½), were $35.95–$78.95, now $29.95–$59.20. Also, exercise equipment: Amerec-Tunturi ergometer cycles, were $320, now $279; Precor 615e dual-piston rowers with digital readouts, were $350, now $315; pulse meters, AMS Heavyhands, exercise mats, and more. A.E., M.C., V., checks accepted; exchanges possible. *Time of Her Life, 652 Amsterdam Ave., near 92nd St. (769-2300); Mon.–Fri. 11 a.m.–7 p.m., Sat. till 6 p.m., and Sun. 12:30 a.m.–5 p.m.; through 2/15.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

THE MAN

THIS WHOLESALER OF MEN'S WEAR (SIZES 36–44 S, 36–50 R, 38–50 L; pants sizes 30–44) imported from Europe is opening his showroom to the public. Italian year-round-weight-wool single- and double-breasted suits, here $119–$185; selected Italian wool suits, here $99; wool-gabardine or -flannel pants, here $44; sport coats, here $95–$129; Hungarian wool suits, here $119–$129; wool blazers, here $69; single- and double-breasted cashmere, cashmere-and-wool, or wool overcoats, some tweed, and British double-breasted warmers, here $109–$285. A.E., M.C., V., checks accepted; exchanges possible. *Hampshire International, 85 Fifth Ave., at 16th St., fourth floor (924-3832); Mon.–Fri. 8 a.m.–5:30 p.m. and Sat. till 3:30 p.m.; while stock lasts.*

WELL SHOD

WOMEN'S SHOES AND BOOTS IN SIZES 5½–10 M (some 5) and 7–10 N (no 9½) are always discounted 20–25 percent here; now they are reduced further. For example: Bargif boots from Italy, were $239–$269 here, now $159; Caiman shoes, were $112 here, now $69; Caiman fur-lined boots, were $225 here, now $149; Liana shoes, were $85 here, now $45; all Andrew Geller boots, were $129–$139 here, now $89; Beene Bag Elegant and Pearl shoes, were $59 here, now $39; Peter Kaiser high-heeled suede-and-leather pumps, were $79 here, now $49; Peter Kaiser napa-leather boots, were $139–$175 here, now $99–$129; Sesto Meucci Oretta pumps, were $72 here, now $45; Van Eli Sis flats, were $54 here, now $32. Also, Golo boots, Dooney & Bourke handbags, and more. M.C., V., checks accepted; all sales final. *Sarah's Designer Shoes, 160 West 26th St. (675-1550); Mon.–Wed. 10 a.m.–6:30 p.m., Thurs. till 8 p.m., Fri. till 3 p.m., and Sun. till 6 p.m.; through 2/9.*

LEATHER LOOKS

ITALIAN-LEATHER AND SUEDE GARMENTS for women (sizes 2–16) and men (sizes 36–44), always discounted here, are now reduced 20 percent further. Leather unisex long black trench coats, were $398, now $316; leather skirts, in a range of colors, were $99, now $79; long skirts, were $175, now $140; women's leather jackets with wool-flannel lining, were $198, now $158; women's lambskin coats, were $298, now $238; women's lambskin pants, were $159, now $127. Also reduced, suede separates for spring. A.E., M.C., V. accepted; no checks; all sales final. *Made in the U.S.A., 130 East 59th St. (838-5078); Mon.–Wed. 9 a.m.–8 p.m. and Thurs. till 9 p.m.; through 1/29.*

KNITS

YOUTHFUL WINTER CLOTHES FOR WOMEN (sizes 4–14, some 16–20) are here at 50 percent off wholesale. These soft acrylics in pink, periwinkle, turquoise, gray, or black include: ribbed skirt or pants, wholesale $34 and $43, respectively, here $17 and $21.50; ribbed tops, wholesale $26, here $13; plain- and shawl-collared tunic sweaters, wholesale $60 and $62, respectively, here $30 and $31; peplum dresses, wholesale $87, here $43.50; flared dresses with ribbed top, wholesale $72, here $36; sailor dresses, wholesale $83, here $41.50; A-line dresses with epaulets, wholesale $96, here $48. Also, Pet Smart doggie coats, including "Burberry" raincoats, now 15 percent off. Cash only; all sales final. *Leigh Westbrook, 225 West 35th St., fifteenth floor (947-5740); Mon.–Sat. 9 a.m.–6:45 p.m. and Sun. noon–5 p.m.; through 2/14.*

MOMA'S GIFTS

POSTERS, BOOKS, AND EXAMPLES OF FINE design are on sale at the Museum of Modern Art. Selection includes: Co-Pilot map lights, were $23, now $18.50; Magniforms pocket magnetic organizers, were $6, now $3; Krups hair dryers with travel case, were $30, now $24.50; Progetti glassware, including pitchers and bowls, was $60–$70, now $39.50–$49.50; and much more. A.E., M.C., V. accepted; no checks; all sales final. *Museum of Modern Art Store, the Annex, 37 West 53rd St. (708-9664); daily 11 a.m.–5:45 p.m.; while stock lasts.* ▬

A Complete Entertainment Guide for Seven Days Beginning

JANUARY 28

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Thru 2/3: *The Hour of the Star.* #2—Thru 1/29: "Cannes Goods": International Festival of Award-Winning Commercials. 1/30–31: *Shoot the Piano Player; The Conformist.* 2/1–2: *Children of Paradise.* 2/3–4: *Autumn Sonata; Cries and Whispers.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. 1/28: *Bizarre, Bizarre; The Would-be Gentleman.* 1/29: *Leaves From Satan's Book; The Passion of Joan of Arc.* 1/30–31: "The Three Stooges Blitz." 2/1: *Beethoven; Lucrezia Borgia.* 2/2: *Not Wanted; I Accuse My Parents.* 2/3: *Kiss of Death; Call Northside 777.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*"Crocodile" Dundee.* #2—*Men . . . .* #3—*My Beautiful Laundrette.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Blue Velvet.* #2—*The Morning After.*

6. **8TH STREET PLAYHOUSE—8th St. e. of Sixth Ave.** 674-6515. Thru 2/5: Gay Film Festival.

7. **MOVIELAND 8TH STREET—8th St. e. of University Pl.** 477-6600. #1—*Brighton Beach Memoirs.* #2—*The Mission.* #3—*The Color Purple.*

8. **THEATRE 80—St. Mark's Pl. w. of First Ave.** 254-7400. 1/28: *The Picture of Dorian Gray; The Fan.* 1/29: *Scarlet Street; Man Hunt.* 1/30–31: *My Man Godfrey* (1936); *Nothing Sacred.* 2/1: *The Big Heat; Human Desire.* 2/2: *Persona; The Seventh Seal.* 2/3: *Romeo and Juliet* (1968); *A Midsummer Night's Dream* (1935).

9. **CINEMA VILLAGE—12th St. e. of Fifth Ave.** 924-3363. 1/28–29: *Harold and Maude; Being There.* 1/30–31: *In the Realm of the Senses; Woman in the Dunes.* 2/1–3: *The Sound of Music; The King and I.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*The Mosquito Coast.* #2—*Crimes of the Heart.*

11. **QUAD CINEMA—13th St. w. of Fifth Ave.** 255-8800. #1—*Sid & Nancy.* #2—*A Room With a View.* #3—*Down by Law.* #4—Thru 1/29: *She's Gotta Have It.* Beg. 1/30 (tent.): *Ménage.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. w. of Eighth Ave.** 989-0060. #1—*Wanted Dead or Alive.* #2—*Something Wild; Lady and the Tramp.* #3—Thru 1/29: *The Bedroom Window.* Opening 1/30: *Outrageous Fortune.*

21. **GRAMERCY—23rd St. w. of Lexington Ave.** 475-1660. *Little Shop of Horrors.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru 1/29: *The Morning After.* Opening 1/30: *Outrageous Fortune.*

24. **34TH STREET EAST—34th St. w. of Second Ave.** 683-0255. *Crimes of the Heart.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. w. of Second Ave.** 532-5544. #1—*Critical Condition.* #2—Thru 1/29: *Star Trek IV: The Voyage Home.* Opening 1/30: *Radio Days.* #3—*Platoon.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*The Morning After.* #2—*Wanted Dead or Alive.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Platoon.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Critical Condition.* #2—*The Golden Child.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Little Shop of Horrors.* #2—*Crimes of the Heart.* #3—*Blue Velvet.* #4—*Touch and Go.* #5—*Heartbreak Ridge.* #6—*The Mosquito Coast.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Star Trek IV: The Voyage Home.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *The Color Purple.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *"Crocodile" Dundee.* **EMBASSY 3—***Native Son.* **EMBASSY 4—***The Color of Money.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru 1/29: *Jocks.* Beg. 1/30: *Deadtime Stories.* #2—Thru 1/29: *Something Special.* Opening 1/30: *Allan Quatermain and the Lost City of Gold.*

38. **EMBASSY 49TH STREET—49th St. e. of Seventh Ave.** 757-7003. *Lady and the Tramp.* Theater closed to the public 1/26–27 and 2/3.

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*The Bedroom Window.* #2—*Assassination.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Mona Lisa.*

41. ZIEGFELD—54th St. w. of Sixth Ave. 765-7600. Opening 1/30: *Outrageous Fortune.*

42. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Color of Money.*

44. SUTTON—57th St. e. of Third Ave. 759-1411. *Sweet Country.*

45. 57TH STREET PLAYHOUSE—57th St. w. of Sixth Ave. 581-7360. *Sid & Nancy.*

46. NEW CARNEGIE—57th St. e. of B'way. 582-4582. *Something Wild.*

47. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Morning After.*

48. PLAZA—58th St. e. of Madison Ave. 355-3320. *The Mission.*

49. PARIS—58th St. w. of Fifth Ave. 688-2013. *The Decline of the American Empire.*

50. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *'Round Midnight.*

51. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Crimes of the Heart.* #2—*The Mosquito Coast.*

52. BARONET—Third Ave. at 59th St. 355-1663. *The Fringe Dwellers.* **CORONET**—Thru 1/29: *Touch and Go.* Opening 1/30: *Outrageous Fortune.*

53. CINEMA 3—59th St. w. of Fifth Ave. 752-5959. *Marlene.*

54. CINEMA I—Third Ave. at 60th St. 753-6022. *Defense of the Realm.* **CINEMA II**—753-0774. *Betty Blue.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*The Bedroom Window.* #2—832-2720. *Peggy Sue Got Married.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Little Shop of Horrors.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Platoon.* #2—Thru 1/29: *Star Trek IV: The Voyage Home.* Opening 1/30: *Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *My Sweet Little Village.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Brighton Beach Memoirs.*

65. UA EAST—First Ave. at 85th St. 249-5100. *The Bedroom Window.*

66. 86TH STREET EAST—86th St. e. of Third Ave. 249-1144. *The Morning After.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Critical Condition.* #2—*The Golden Child.*

68. RKO 86TH STREET TWIN—86th St. w. of Lexington Ave. 289-8900. #1—Thru 1/29: *The Color Purple.* Opening 1/30: *Allan Quatermain and the Lost City of Gold.* #2—*"Crocodile" Dundee.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Brighton Beach Memoirs.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Thérèse.* #2—*Comic Magazine.* #3—*Scene of the Crime.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*El Amor Brujo.* #2—Thru 1/29: *Ménage.* Opening 1/30: *Malandro.*

83. REGENCY—B'way nr. 67th St. 724-3700. 1/27–28: *All About Eve; Dead Ringer.* 1/29–31: *The Lady Eve; Midnight.* 2/1–3/10: "Judy and Liza at the Regency." 2/1–3: *The Wizard of Oz; Meet Me in St. Louis.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Morning After.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Platoon.* #2—Thru 1/29: *The Golden Child.* Opening 1/30: *Radio Days.* #3—*The Bedroom Window.* #4—*Little Shop of Horrors.* #5—*Star Trek IV: The Voyage Home.* #6—*Crimes of the Heart.*

86. THALIA—95th St. w. of B'way. 222-3370. 1/28: *Dr. Strangelove; Lolita.* 1/29: *A Day at the Races; A Night at the Opera.* 1/30: *Diva; Entre Nous.* 1/31: *Annie Hall; Stardust Memories.* 2/1: *The Cabinet of Dr. Caligari; The Treasure; The Golem.* 2/2: *Tommy; Head.* 2/3: *The Learning Tree; Kongi's Harvest.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*The Mission.* #2—*'Round Midnight.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru 1/29: *Wanted Dead or Alive; Touch and Go; Lady and the Tramp.* Beg. 1/30: *Salvador.* #2—*Critical Condition.* #3—*Blue Velvet.* #4—Thru 1/29: *Native Son.* Opening 1/30: *Allan Quatermain and the Lost City of Gold.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 769-5200. **Naturemax:** *On the Wing, Nomads of the Deep, Skyward, The Dream Is Alive:* Screening daily, call for show times: adm. $3.25 per film; senior citizens $3; children $1.50. Triple features: Fri.–Sat. at 6 and 7:30: adm. $4.75/$4.50/$3.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students and senior citizens $4. 1/30 at 3 and 7: *Agatha* (South Korea, 1985), dir. Kim Hyun-myong.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn. (718) 638-5000. Adm. $3; senior citizens $2; students $1; museum adm. not included. "Movies of the Machine Age." 2/1 at 3: *Women in Defense* (1941), and *They Drive by Night* (1940), dir. Raoul Walsh.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. 1/28 at 7:30: *Ten From Your Show of Shows* (1972), dir. Max Leibman.

COLLECTIVE FOR LIVING CINEMA—41 White St. 925-2111. Contribution $5. 1/30 at 8: Films (1962–81) by Taka Iimura; Iimura present. 1/31 at 8: *Blood of a Poet* (1930) by Jean Cocteau, and *Un Chant d'Amour* (1950) by Jean Genet. 2/1 at 7: New Filmmakers' Showcase.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $3.50; students and senior citizens $2.50. 1/27–28 at 12:30, 3:15, 6, and 8:45: *Femmes de personne* (France, 1984), dir. Christopher Frank. 2/3–4 at 1, 3:15, 6, and 8:45: *24 heures de la vie d'une femme* (France, 1968), dir. Dominique Delouche; Delouche present.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. "The Endangered Documentary and Other Species." 1/30 at 7:30: *The Other Face of Terror* by Ludi Boken, and *Shrine Under Siege* by Ilan Ziv; Ziv present.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5. "Tokyo on Film." 1/30 at 6:30: Lecture; 7:30: *The Funeral* (Japan, 1984), dir. Juzo Itami.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: 2/1 at 12:30, 1:30, and 2:30: *Holocaust: The Survivors Gather: A Look Back* (PBS, 1981). Adm. $5: "A Contemporary Lens on Jewish Experience": 2/1 at 4: *Breaking the Silence: The Generation After the Holocaust* (1984).

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, free: Tue.–Sat. 1–5.

LATIN AMERICAN WOMEN ARTISTS SERIES—Museum of Contemporary Hispanic Art, 584 B'way, 7th floor. 966-6699. Donation $4. 1/28 at 7:30: *Cuando una mujer no duerme* (Cuba), dir. Rebeca Chávez, and *Las Madres: The Mothers of Plaza de Mayo* (1985), dir. Susana Velarde Muñoz and Lourdes Portillo; Velarde Muñoz present. 1/29 at 7:30: *Una isla rodeada de agua* (Mexico, 1985), dir. Maria Novaro, and *Mar de Rosas* (Brazil, 1978), dir. Ana Carolina; Carolina present. 1/30 at 7:30: *Rigoberta* (Cuba) by Rebeca Chávez, and *No les pedimos un viaje a la luna* (Mexico, 1986), dir. Mari Carmen de Lara; guest speaker.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Personal Cinema Program. Adm. $5: 1/30–31 at 8: Films by Stan Brakhage; Brakhage present. Adm. $4: 2/1 at 8: *Parallel Faust* (1986) by Paul Lundahl.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru 2/10: "Video: Recent Acquisitions." **Titus Theater 1:** 1/29 at 2:30 and 6: "A History of Camera Movement": *Henry V* (Great Britain, 1944), dir. Laurence Olivier. Thru 2/12: "British Film: Traditions—Melodramatics." 1/30 at 2:30: *The Ipcress File* (Great Britain, 1965), dir. Sidney J. Furie; at 6: *Gone to Earth* (Great Britain, 1950), dir. Michael Powell and Emeric Pressburger. 1/31 at 2: (See 1/30 at 6); at 5: *Blow-Up* (Great Britain, 1966), dir. Michelangelo Antonioni. 2/1 at 2: *Charlie Bubbles* (Great Britain, 1967), dir. and with Albert Finney; at 5: *Sunday Bloody Sunday* (Great Britain, 1971), dir. John Schlesinger. 2/2 at 2:30: (See 1/31 at 5); at 6: (See 2/1 at 2). 2/3 at 2:30: (See 2/1 at 5); at 6: *Frenzy* (Great Britain, 1972), dir. Alfred Hitchcock. **Titus Theater 2:** 1/29 at 3 and 6:30: "What's Happening?": *Growing Up With Rockets* (1984), dir. Nancy Yasecko. Thru 2/1: "French Films, 1955–1965." 1/30 at 3: *Les Liaisons Dangereuses* (France, 1959), dir. Roger Vadim; 6:30: *Girl With the Golden Eyes* (France, 1961), dir. Jean-Gabriel Albicocco. 1/31 at 2:30: (See 1/30 at 3); 5:30: *Purple Noon* (France, 1960), dir. René Clément. 2/1 at 2:30: *Banana Peel* (France, 1964), dir. Marcel Ophuls; 5:30: (See 1/30 at 6:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 1/26–29 at 8: *Sid & Nancy* (1986). 1/30–31 at 7:45 and 10:15, 2/1 at 2:45, 5, and 7:15, 2/2–5 at 8: *Otello* (Italy, 1986), dir. Franco Zeffirelli, with Placido Domingo.

NEW YORK INDEPENDENT FILM AND VIDEO EXPOSITION—Brooklyn Museum, 200 Eastern Pkwy., Brooklyn: 1/31, noon–5; **BACA Downtown, 111 Willoughby St., Brooklyn:** 2/1, 1–5. For more information call BACA: (718) 783-3077.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. 1/29 at noon: *The Shakers* (1975) and *Out of Order* (1984). 2/3 at noon: Gordon Parks retrospective: *Flavio,* and *The Learning Tree* (1969), dir. Parks; 2:30: Films on Apartheid: *Last Grave at Dimbasa* and *Six Feet of the Country.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; senior citizens and students $4. Thru 4/23: "The Age of New Yorker Films"; each film separate adm. 1/27–29 at 6: *A Man Escaped* (France, 1956), dir. Robert Bresson; 8:15: *Package Tour* (Hungary, 1984), dir. Gyula Gazdag; at 10: *Fox and His Friends* (West Germany, 1975), dir. and with Rainer Werner Fassbinder. 1/30–2/1 at 6: *Angi Vera* (Hungary, 1979), dir. Pal Gabor; at 8: *Mes Petites Amoureuses* (France, 1974), dir. Jean Eustache; at 10: *The Aviator's Wife* (France, 1980), dir. Eric Rohmer; 1/31–2/1 at 4: *Chinese Roulette* (West Germany, 1976), dir. Rainer Werner Fassbinder. 2/3–5 at 6: *The Crazy Family* (Japan, 1984), dir. Sogo Ishii; at 8: (See 1/30–2/1 at 8); at 10: *Every Man for Himself* (France-Switzerland, 1980), dir. Jean-Luc Godard. Public Service (free): Sat.–Sun. at 2, thru 2/8: *God's Country* (1985), dir. Louis Malle.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. 2/1 at 1:30: *Broken Blossoms* (1919), dir. D. W. Griffith.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru 2/28: "Before Hollywood: Turn-of-the-Century Film From American Archives." Thru 1/31, Wed.–Sat. at 11:30 a.m. and 2, Sun. at 3, Tue. at 1:30, 4, and 6:30: Program I. 2/1–7, Wed.–Sat. at 11:30 a.m. and 2, Sun. at 3, Tue. at 1:30, 4, and 6:15: Program II.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000. Adm. $7. "A Lens on Israel: Society Through Its Cinema." 2/1 at 7:30: *Kazablan* (Israel, 1973), dir. Menahem Golan; guest speaker.

BRONX

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Golden Child.* #2—*Critical Condition.* #3—*The Morning After.* #4—*The Mosquito Coast.* #5—*Little Shop of Horrors.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru 1/29: *Critical Condition.* #2—Thru 1/29: *Brighton Beach Memoirs.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Critical Condition.* #2—*Wanted Dead or Alive.* #3—*Star Trek IV.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru 1/29: *Touch and Go; An American Tail.* Beg. 1/30: *Allan Quatermain.* #2—*The Bedroom Window.* #3—Thru 1/29: *Something Special.* Beg. 1/30: *Outrageous Fortune.* #4—Thru 1/29: *Jocks.* Beg. 1/30: *The Mission.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Bedroom Window.* #2—*The Color Purple.* #3—*Jocks.* #4—*Wanted Dead or Alive.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Something Special.* #2—*Native Son.* #3—*Jocks.* #4—*The Morning After.* #5—*Assassination.* #6—*Critical Condition.* #7—*Star Trek IV.* #8—Thru 1/29: *The Kindred.* Beg. 1/30: *Outra-*

geous Fortune. #9—*The Golden Child.* #10—*Little Shop of Horrors.* #11—*The Bedroom Window.* #12—*Wanted Dead or Alive.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Bedroom Window.* #2—*Jocks.* #3—*"Crocodile" Dundee.* #4—Thru 1/29: *Assassination.* Beg. 1/30: *Platoon.* #5—Thru 1/29: *Something Special.* Beg. 1/30: *Outrageous Fortune.* #6—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Radio Days.* #7—Thru 1/29: *Touch and Go.* Beg. 1/30: *Radio Days.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. Thru 1/29: *Children of a Lesser God.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Outrageous Fortune.* #2—Thru 1/29: *Critical Condition.* Beg. 1/30: *Deadtime Stories.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*The Bedroom Window.* #2—Thru 1/29: *The Morning After.* Beg. 1/30: *The Mission.*

204. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—Thru 1/29: *Critical Condition.* Beg. 1/30: *The Mission.* #2—*The Mosquito Coast.* #3—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Outrageous Fortune.*

206. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

209. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru 1/29: *Critical Condition.* Beg. 1/30: *Allan Quatermain.* #2—*Star Trek IV.* #3—*Little Shop of Horrors.* #4—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *The Mission.* #5—Thru 1/29: *The Golden Child.* Beg. 1/30: *Deadtime Stories.*

210. KENT—Coney Island Ave. nr. Ave. H. 338-3371. #1—*Brighton Beach Memoirs.* #2—*Critical Condition.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*The Golden Child.* #2—Thru 1/29: *Star Trek IV.* Beg. 1/30: *Radio Days.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

214. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*The Bedroom Window.* #2—*The Morning After.* #3—Thru 1/29: *Touch and Go.* Beg. 1/30: *Allan Quatermain.* #4—*Little Shop of Horrors.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru 1/29: *Critical Condition.* Beg. 1/30: *Platoon.* #2—*Jocks.* #3—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Outrageous Fortune.* #4—Thru 1/29: *Something Special.* Beg. 1/30: *Deadtime Stories.* #5—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Radio Days.* #6—Thru 1/29: *The Golden Child.* Beg. 1/30: *Allan Quatermain.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru 1/29: *Star Trek IV.* #2—Beg. 1/30: *Platoon.*

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru 1/29: *The Kindred; Assassination.* Beg. 1/30: *Platoon.* #2—*Wanted Dead or Alive.* #3—*Critical Condition.* #4—Thru 1/29: *The Golden Child.* Beg. 1/30: *Allan Quatermain.* #5—*Jocks.*

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*The Morning After.* #2—Thru 1/29: *No Mercy; An American Tail.* Beg. 1/30: *Platoon.* #3—*Critical Condition.* #4—*Little Shop of Horrors.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru 1/29: *Jocks.* Beg. 1/30: *The Mission.* #2—Thru 1/29: *The Mosquito Coast; Assassination.* Beg. 1/30: *Allan Quatermain.* #3—Thru 1/29: *Something Special.* Beg. 1/30: *Deadtime Stories.* #4—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Outrageous Fortune.* #5—*Crimes of the Heart.*

221. WALKER—18th Ave. at 64th St. 232-4500. #1—Thru 1/29: *Something Special.* Beg. 1/30: *Deadtime Stories.* #2—*"Crocodile" Dundee.* #3—Thru 1/29: *Jocks.* Beg. 1/30: *The Mission.* #4—*Assassination.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—545-9470. #1—*The Bedroom Window.* #2—*Little Shop of Horrors.* #3—*Critical Condition.* #4—Thru 1/29: *Assassination.* Beg. 1/30: *Allan Quatermain.* #5—Thru 1/29: *Jocks.* Beg. 1/30: *Outrageous Fortune.* #6—Thru 1/29: *Something Special.* Beg. 1/30: *Platoon.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Little Shop of Horrors.* #2—Thru 1/29: *Star Trek IV.* Beg. 1/30: *Radio Days.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*The Bedroom Window.* #2—*The Morning After.* #3—Thru 1/29: *Something Special.* Beg. 1/30: *Outrageous Fortune.* #4—Thru 1/29: *Assassination.* Beg. 1/30: *The Mission.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*Critical Condition.* #2—*Brighton Beach Memoirs.* #3—*Crimes of the Heart.* #4—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Outrageous Fortune.* #5—*The Morning After.* #6—Thru 1/29: *Something Special.* Beg. 1/30: *The Mission.* #7—Thru 1/29: *Assassination.* Beg. 1/30: *Platoon.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*The Golden Child.* #2—*Star Trek IV.*

306. FLUSHING—UA QUARTET—359-6777. #1—*Critical Condition.* #2—Thru 1/29: *Touch and Go.* Beg. 1/30: *Platoon.* #3—Thru 1/29: *Jocks; Lady and the Tramp.* Beg. 1/30: *Allan Quatermain.* #4—*The Golden Child.*

307. FLUSHING—UTOPIA—454-2323. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

308. FOREST HILLS—CINEMART—261-2244. #1—*"Crocodile" Dundee.* #2—*A Room With a View.*

309. FOREST HILLS—CONTINENTAL—544-1020. #1—Thru 1/29: *No Mercy.* Beg. 1/30: *Outrageous Fortune.* #2—*Crimes of the Heart.* #3—*The Morning After.*

310. FOREST HILLS—FOREST HILLS—261-7866. #1—Thru 1/29: *The Mosquito Coast; Lady and the Tramp.* Beg. 1/30: *The Mission.* #2—Thru 1/29: *Jocks.* Beg. 1/30: *Radio Days.*

311. FOREST HILLS—LOEWS TRYLON—459-8944. *Brighton Beach Memoirs.*

312. FOREST HILLS—MIDWAY—261-8572. #1—*Critical Condition.* #2—Thru 1/29: *Assassination.* Beg. 1/30: *Allan Quatermain.* #3—*The Bedroom Window.* #4—*Little Shop of Horrors.*

313. FRESH MEADOWS—CINEMA CITY—357-9100. #1—*Critical Condition.* #2—Thru 1/29: *Jocks; Something Special.* Beg. 1/30: *Outrageous Fortune.* #3—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *The Mission.* #4—Thru 1/29: *The Morning After.* Beg. 1/30: *Platoon.* #5—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Allan Quatermain.*

314. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*Touch and Go.* #2—*The Golden Child.*

315. JACKSON HEIGHTS—COLONY—478-6777. #1—*The Mosquito Coast.* #2—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Allan Quatermain.*

316. JACKSON HEIGHTS—JACKSON—335-0242. #1—*Wanted Dead or Alive.* #2—Thru 1/29: *Assassination; The Kindred.* Beg. 1/30: *Platoon.* #3—Thru 1/29: *Touch and Go.* Beg. 1/30: *Outrageous Fortune.*

317. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—Thru 1/29: *Critical Condition.* Beg. 1/30 (tent.): *The Mission.* #2—*The Morning After.*

318. OZONE PARK—CROSSBAY—848-1738. #1—*Little Shop of Horrors.* #2—Thru 1/29: *Assassination.* Beg. 1/30: *Outrageous Fortune.*

319. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*Wanted Dead or Alive.* #2—*"Crocodile" Dundee.* #3—*The Kindred.*

320. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

321. SUNNYSIDE—CENTER—784-3050. #1—*Critical Condition.* #2—*Star Trek IV.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30 (tent.): *The Golden Child.* #2—*Lady and the Tramp.*

401. NEW DORP—HYLAN—351-6601. #1—*Critical Condition.* #2—Thru 1/29: *The Golden Child.* Beg. 1/30: *Platoon.*

402. NEW DORP—LANE—351-2110. Thru 1/29: *"Crocodile" Dundee.* Beg. 1/30: *Radio Days.*

403. NEW DORP—RAE—979-0444. #1—*The Mosquito Coast.* #2—Thru 1/29: *The Kindred.* #3—Thru 1/29: *Touch and Go.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru 1/29: *The Morning After.* Beg. 1/30: *Deadtime Stories.* #2—Thru 1/29: *Something Special.* Beg. 1/30: *Outrageous Fortune.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru 1/29: *Star Trek IV.* Beg. 1/30: *Allan Quatermain.* #2—*Little Shop of Horrors.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Platoon.* #2—*"Crocodile" Dundee.*

501. BELLMORE—MOVIES—783-7200. Thru 1/29: *Children of a Lesser God.* Beg. 1/30: *Star Trek IV.*

502. BETHPAGE—MID-ISLAND—796-7500. Thru 1/29: *"Crocodile" Dundee.*

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Little Shop of Horrors.* #2—*The Bedroom Window.* #3—Thru 1/29: *Jocks.* Beg. 1/30: *Allan Quatermain.* #4—Thru 1/29: *The Morning After.* Beg. 1/30: *The Mission.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Brighton Beach Memoirs.* #2—*The Morning After.* #3—Thru 1/29: *Touch and Go.* Beg. 1/30: *Outrageous Fortune.* #4—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Star Trek IV.* #5—Thru 1/29: *Lady and the Tramp.* #6—Thru 1/29: *An American Tail.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Little Shop of Horrors.* #2—*The Golden Child.* #3—*The Mission.* #4—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Outrageous Fortune.* #5—*Star Trek IV.* #6—Thru 1/29: *Jocks.* Beg. 1/30: *Platoon.* #7—*The Morning After.* #8—*Something Special.*

506. GREAT NECK—SQUIRE—466-2020. #1—*Little Shop of Horrors.* #2—*Critical Condition.* #3—Thru 1/29: *Touch and Go.* Beg. 1/30: *Allan Quatermain.*

507. HEWLETT—RKO—791-6768. Thru 1/29: *Three Amigos.* Beg. 1/30: *Heartbreak Ridge.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru 1/29: *Jocks.* Beg. 1/30: *Allan Quatermain.* #2—*Wanted Dead or Alive.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—Thru 1/29: *The Mosquito Coast.* Beg. 1/30: *Radio Days.* #2—Thru 1/29: *The Golden Child.* Beg. 1/30: *Platoon.* #3—*Crimes of the Heart.* #4—*The Bedroom Window.* #5—*Critical Condition.* #6—*Brighton Beach Memoirs; An American Tail.*

510. LAWRENCE—RKO—371-0203. #1—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *The Mission.* #2—Thru 1/29: *The Color Purple.* Beg. 1/30: *Deadtime Stories.* #3—*Critical Condition.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*"Crocodile" Dundee.* #2—Thru 1/29 (tent.): *Blue Velvet.* Beg. 1/30 (tent.): *Star Trek IV.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Platoon.* #2—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Radio Days.* #3—*The Golden Child.* #4—*Star Trek IV.* #5—*Critical Condition.* #6—*Crimes of the Heart.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru 1/29: *Heartbreak Ridge; An American Tail.* Beg. 1/30: *The Golden Child.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*The Bedroom Window.* #2—Thru 1/29: *The Morning After.* Beg. 1/30: *Allan Quatermain.* #3—Thru 1/29: *Jocks.* Beg. 1/30: *Platoon.* #4—Thru 1/29: *Touch and Go.* Beg. 1/30: *Radio Days.*

515. MALVERNE—TWIN—599-6966. #1—*"Crocodile" Dundee.* #2—Thru 1/29 (tent.): *Blue Velvet.* Beg. 1/30 (tent.): *A Room With a View.*

516. MANHASSET—MANHASSET—627-7887. #1—Thru 1/29: *The Morning After.* Beg. 1/30: *Platoon.* #2—*Crimes of the Heart.* #3—Thru 1/29: *Star Trek IV.* Beg. 1/30: *Outrageous Fortune.*

517. MASSAPEQUA—PEQUA—799-6464. Thru 1/29: *Star Trek IV.* Beg. 1/30: *Outrageous Fortune.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru 1/29: *Touch and Go.* Beg. 1/30: *Allan Quatermain.* #2—*The Golden Child.* #3—*Critical Condition.* #4—*The Bedroom Window.* #5—Thru 1/29: *Jocks.* Beg. 1/30: *Platoon.* #6—*Little Shop of Hor-*

rors. #7—Thru 1/29: *Something Special.* Beg. 1/30: *Star Trek IV.* #8—Thru 1/29: *The Kindred.* Beg. 1/30: *Platoon.* #9—Thru 1/29: *The Morning After.* Beg. 1/30: *The Mission.*

519. MERRICK—TWIN—546-1270. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

520. NEW HYDE PARK—HERRICKS—747-0555. #1—*"Crocodile" Dundee.* #2—Thru 1/29: *Critical Condition.* Beg. 1/30: *The Mission.*

521. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru 1/29: *Star Trek IV.* #2—Thru 1/29: *"Crocodile" Dundee.*

522. PLAINVIEW—OLD COUNTRY—931-4242. #1—*"Crocodile" Dundee.* #2—Thru 1/29: *Star Trek IV.* Beg. 1/30: *Allan Quatermain.*

523. PORT WASHINGTON—MOVIES—944-6200. #1—*Little Shop of Horrors.* #2—*Brighton Beach Memoirs.* #3—Thru 1/29: *"Crocodile" Dundee.* Beg. 1/30: *The Mission.* #4—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Platoon.*

524. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Little Shop of Horrors.*

525. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Brighton Beach Memoirs.* #2—*The Golden Child.*

526. ROSLYN—ROSLYN—621-8488. #1—*Something Wild.* #2—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Radio Days.*

527. SYOSSET—SYOSSET—921-5810. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—Thru 1/29: *Touch and Go.* Beg. 1/30: *The Mission.*

528. SYOSSET—UA CINEMA 150—364-0700. Thru 1/29: *The Mission.* Beg. 1/30: *Outrageous Fortune.*

529. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Native Son.* #2—*Something Special.* #3—*The Morning After.*

530. VALLEY STREAM—SUNRISE—825-5700. #1—*Little Shop of Horrors.* #2—*The Kindred.* #3—*Critical Condition.* #4—*The Bedroom Window.* #5—*The Golden Child.* #6—*Crimes of the Heart.* #7—*Star Trek IV.* #8—*Platoon.* #9—Thru 1/29: *Platoon.* Beg. 1/30: *Outrageous Fortune.* #10—*Jocks.* #11—*Wanted Dead or Alive.* #12—*Assassination.*

531. WANTAGH—RKO—781-6969. Thru 1/29: *Three Amigos.* Beg. 1/30: *Heartbreak Ridge.*

533. WESTBURY—WESTBURY—333-1911. #1—*"Crocodile" Dundee.* #2—Thru 1/29: *Stand By Me.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru 1/29: *Jocks.* Beg. 1/30: *The Bedroom Window.* #2—Thru 1/29: *Something Special; Touch and Go.* Beg. 1/30: *Allan Quatermain.* #3—*The Morning After.*

601. BABYLON—SOUTH BAY—587-7676. #1—*The Mosquito Coast.* #2—*Critical Condition.* #3—Thru 1/29: *The Golden Child.* Beg. 1/30: *Outrageous Fortune.*

602. BAY SHORE—CINEMA—665-1722. Thru 1/29: *The Bedroom Window.* Beg. 1/30: *The Mission.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

605. BRENTWOOD—BRENTWOOD—273-3900. Thru 1/29: *No Mercy; Lady and the Tramp.* Beg. 1/30: *Heartbreak Ridge.*

606. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Star Trek IV.* #2—*Top Gun.* #3—*Little Shop of Horrors.* #4—*The Golden Child.* #5—*Three Amigos.* #6—*The Bedroom Window.* #7—*Something Special.* #8—*Critical Condition.* #9—*The Morning After.* #10—*Wanted Dead or Alive.* #11—*"Crocodile" Dundee.* #12—*Jocks.*

608. COMMACK—MULTIPLEX—462-6953. #1—*The Bedroom Window.* #2—*Little Shop of Horrors.* #3—Thru 1/29: *Heartbreak Ridge; Three Amigos.* Beg. 1/30: *Radio Days.* #4—*Platoon.* #5—*Jocks.* #6—*Critical Condition.* #7—*Star Trek IV.* #8—*The Golden Child.* #9—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Outrageous Fortune.* #10—*Platoon.* #11—*The Morning After.* #12—*Crimes of the Heart.*

609. COMMACK—RKO—499-4545. #1—*The Kindred.* #2—*Something Special.*

610. CORAM—PINE—698-6442. #1—*Wanted Dead or Alive.* #2—*The Morning After.* #3—*Critical Condition.* #4—*Brighton Beach Memoirs; Lady and the Tramp.*

611. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Critical Condition.* #2—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Platoon.* #3—*Little Shop of Horrors.* #4—*The Golden Child.* #5—Thru 1/29: *Jocks.* Beg. 1/30: *Outrageous Fortune.* #6—Thru 1/29: *Touch and Go; Lady and the Tramp.* Beg. 1/30: *Platoon.* #7—Thru 1/29: *Assassination; The Kindred.* Beg. 1/30: *Allan Quatermain.* #8—Thru 1/29: *The Morning After.* Beg. 1/30 (tent.): *Radio Days.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*Star Trek IV.* #2—Thru 1/29: *The Mosquito Coast.* Beg. 1/30: *The Mission.* #3—Thru 1/29: *The Bedroom Window; Lady and the Tramp.* Beg. 1/30: *Platoon.* #4—*Crimes of the Heart.* #5—Thru 1/29: *The Morning After.* Beg. 1/30: *Outrageous Fortune.*

613. ELWOOD—ELWOOD—499-7800. #1—*Critical Condition.* #2—*The Bedroom Window.*

616. HUNTINGTON—RKO SHORE—421-5200. #1—*Critical Condition.* #2—Thru 1/29: *The Morning After.* Beg. 1/30: *Deadtime Stories.* #3—Thru 1/29: *Star Trek IV.* Beg. 1/30: *Allan Quatermain.* #4—Thru 1/29: *Something Special.* Beg. 1/30: *Platoon.*

617. HUNTINGTON—RKO WHITMAN—423-1300. Thru 1/29: *Little Shop of Horrors.* Beg. 1/30: *Outrageous Fortune.*

618. ISLIP—ISLIP—581-5200. #1—*Critical Condition.* #2—Thru 1/29: *The Morning After.* Beg. 1/30: *Outrageous Fortune.* #3—Thru 1/29: *The Golden Child.* Beg. 1/30: *The Mission.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Morning After.*

620. LINDENHURST—LINDENHURST—888-5400. Thru 1/29: *The Color of Money.* Beg. 1/30: *Three Amigos.*

621. MATTITUCK—MATTITUCK—298-4405. #1—*The Bedroom Window.* #2—*Critical Condition.* #3—*The Mosquito Coast.* #4—Thru 1/29: *The Golden Child.* Beg. 1/30: *A Room With a View.* #5—Thru 1/29: *"Crocodile" Dundee.* Beg. 1/30: *Outrageous Fortune.* #6—Thru 1/29: *Blue Velvet.* Beg. 1/30: *The Mission.*

623. NORTHPORT—NORTHPORT—261-8600. Thru 1/29: *Peggy Sue Got Married; An American Tail.* Beg. 1/30: *The Color of Money.*

624. OAKDALE—OAKDALE—589-8118. Thru 1/29: *"Crocodile" Dundee; Lady and the Tramp.* Beg. 1/30: *The Color of Money.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—363-2100. #1—Thru 1/29: *Something Special.* Beg. 1/30: *The Mission.* #2—Thru 1/29: *Jocks.* Beg. 1/30: *Platoon.* #3—*"Crocodile" Dundee.* #4—*Little Shop of Horrors.* #5—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Radio Days.* #6—*The Bedroom Window.* #7—Thru 1/29: *Assassination; Lady and the Tramp.* Beg. 1/30: *Allan Quatermain.* #8—*The Golden Child.* #9—*Critical Condition.* #10—Thru 1/29: *Touch and Go.* Beg. 1/30: *Outrageous Fortune.* #11—Thru 1/29: *The Kindred; An American Tail.* Beg. 1/30: *Outrageous Fortune.* #12—*The Morning After.* #13—*Star Trek IV.*

626. PATCHOGUE—TRIPLEX—475-0601. #1—*Three Amigos.* #2—*No Mercy.* #3—Thru 1/29: *King Kong Lives.* Beg. 1/30: *Heartbreak Ridge.*

627. PORT JEFFERSON—MINI EAST—928-6555. *The Mosquito Coast.* **WEST**—Thru 1/29: *Little Shop of Horrors.* Beg. 1/30: *The Mission.*

628. RIVERHEAD—SUFFOLK—727-3133. Thru 1/29: *Assassination.*

630. SAG HARBOR—SAG HARBOR—725-0010. Thru 1/29: *Down by Law.* Beg. 1/30: *Rouge Baiser.*

631. SAYVILLE—SAYVILLE—589-0232. #1—*The Mosquito Coast.* #2—Thru 1/29: *Little Shop of Horrors.* Beg. 1/30: *The Mission.* #3—Thru 1/29: *The Golden Child.*

633. SMITHTOWN—SMITHTOWN—265-1551. *Little Shop of Horrors.*

634. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru 1/29: *Critical Condition.* Beg. 1/30: *The Mission.* #2—*The Bedroom Window.* #3—*The Mosquito Coast.*

635. STONY BROOK—LOEWS—751-2300. #1—*Platoon.* #2—*The Golden Child.* #3—*Star Trek IV.*

636. WEST ISLIP—TWIN—669-2626. #1—*"Crocodile" Dundee; Lady and the Tramp.* #2—Thru 1/29: *Brighton Beach Memoirs; An American Tail.* Beg. 1/30: *Star Trek IV.*

637. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Thru 1/29: *Critical Condition.* #2—Thru 1/29: *The Morning After.*

638. WESTHAMPTON—WESTHAMPTON—288-1500. Thru 1/29: *Blue Velvet.* Beg. 1/30: *The Bedroom Window.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru 1/29: *Heartbreak Ridge.* Beg. 1/30: *Outrageous Fortune.* #2—Thru 1/29: *Blue Velvet.* Beg. 1/30: *The Mission.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Critical Condition.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*"Crocodile" Dundee.* #2—*Crimes of the Heart.* #3—Thru 1/29: *No Mercy.* Beg. 1/30: *Allan Quatermain.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*"Crocodile" Dundee.* #2—Thru 1/29: *Touch and Go.* Beg. 1/30: *Platoon.*

704. HARRISON—CINEMA—835-5952. Thru 1/29: *Heartbreak Ridge.*

705. HARTSDALE—CINEMA—428-2200. #1—*Critical Condition.* #2—*Little Shop of Horrors.* #3—Thru 1/29: *Something Special; The Color Purple.* Beg. 1/30: *Allan Quatermain.* #4—*The Bedroom Window.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—747-2333. #1—*Star Trek IV.* #2—*Platoon.* #3—*Platoon.* #4—*The Bedroom Window.* #5—*Crimes of the Heart.* #6—*Critical Condition.* #7—*The Morning After.* #8—*The Mission.* #9—*Little Shop of Horrors.* #10—*Jocks.*

707. LARCHMONT—PLAYHOUSE—834-3001. Thru 1/29: *Little Shop of Horrors.* Beg. 1/30: *Outrageous Fortune.*

708. MAMARONECK—PLAYHOUSE—698-2200. #1—*The Bedroom Window.* #2—*The Morning After.* #3—Thru 1/29: *Jocks.* Beg. 1/30: *Platoon.* #4—*The Mosquito Coast.*

709. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru 1/29: *"Crocodile" Dundee.* Beg. 1/30 (tent.): *Radio Days.* #2—Thru 1/29: *The Mosquito Coast; Lady and the Tramp.* Beg. 1/30: *Platoon.* #3—*The Bedroom Window.* #4—*Little Shop of Horrors.* #5—*The Morning After.*

710. MOUNT VERNON—PARKWAY—664-3311. Thru 1/29: *The Bedroom Window; Song of the South.* Beg. 1/30: *"Crocodile" Dundee.*

711. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru 1/29: *The Golden Child.* Beg. 1/30: *Allan Quatermain.* #2—*Critical Condition.*

712. NEW ROCHELLE—TOWN—632-9700. Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Allan Quatermain.*

713. OSSINING—ARCADIAN—941-5200. #1—*The Mosquito Coast.* #2—*Brighton Beach Memoirs.* #3—*Little Shop of Horrors.*

714. PEEKSKILL—BEACH—737-6262. #1—*The Bedroom Window.* #2—*The Mosquito Coast.* #3—Thru 1/29: *Mona Lisa.* #4—Thru 1/29: *Jocks.*

715. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Outrageous Fortune.* #2—*Critical Condition.* #3—*Star Trek IV; Lady and the Tramp.* #4—Thru 1/29: *Something Special.* Beg. 1/30: *The Mission.*

716. PELHAM—PICTURE HOUSE—738-3160. Thru 1/29: *The Golden Child.*

717. PLEASANTVILLE—ROME—769-0720. #1—*Critical Condition.* #2—Program unavailable.

718. RYE—RYE RIDGE—939-8177. #1—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Radio Days.* #2—*Critical Condition.*

719. SCARSDALE—FINE ARTS—723-6699. *The Mission.*

720. SCARSDALE—PLAZA—725-0078. *Brighton Beach Memoirs.*

721. WHITE PLAINS—GALLERIA—997-8198. #1—Thru 1/29: *The Morning After.* Beg. 1/30: *Outrageous Fortune.* #2—*Star Trek IV.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru 1/29: *Star Trek IV.* Beg. 1/30: *Outrageous Fortune.* #2—*Touch and Go.* #3—Thru 1/29: *Heartbreak Ridge; Lady and the Tramp.* #4—*The Mosquito Coast.*

723. YONKERS—MOVIELAND—793-0002. #1—*Platoon.* #2—*The Golden Child.* #3—*Little Shop of Horrors.* #4—*Critical Condition.* #5—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Radio Days.* #6—*The Morning After.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*The Bedroom Window.* #2—*The Morning After.* #3—*Crimes of the Heart.* #4—Thru 1/29: *Jocks.* Beg. 1/30: *Platoon.* #5—*The Mosquito Coast.* #6—Thru 1/29: *Touch and Go.* Beg. 1/30: *Allan Quatermain.* #7—*Little Shop of Horrors.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*"Crocodile" Dundee.* #2—Thru 1/29: *Heartbreak Ridge.* Beg. 1/30 (tent.): *Star Trek IV.*

Rockland County

752. NANUET—MALL—623-6336. *Little Shop of Horrors.*

753. NANUET—ROUTE 59—623-3355. *Crimes of the Heart.*

754. NANUET—RKO MOVIES—623-0211. #1—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Outrageous Fortune.* #2—*Touch and Go.* #3—Thru 1/29: *Something Special.* Beg. 1/30: *Allan Quatermain.* #4—Thru 1/29: *Jocks.* Beg. 1/30: *Deadtime Stories.* #5—*Platoon.*

755. NEW CITY—TOWN—634-5100. #1—Thru 1/29: *The Golden Child.* Beg. 1/30: *The Bedroom Window.* #2—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *The Mission.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Little Shop of Horrors.* #2—*The Morning After.*

757. NYACK—CINEMA EAST—358-6631. Thru 1/29: *Star Trek IV.* Beg. 1/30: *Radio Days.*

759. PEARL RIVER—CENTRAL—735-2530. #1—Thru 1/29: *Critical Condition.* Beg. 1/30: *Allan Quatermain.* #2—Thru 1/29: *The Golden Child.* Beg. 1/30: *Deadtime Stories.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru 1/29: *The Morning After.* Beg. 1/30: *Outrageous Fortune.*

761. SPRING VALLEY—CINEMA 45—352-1445. Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Platoon.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru 1/29: *The Morning After.* Beg. 1/30: *The Mission.* #2—*Critical Condition.*

763. STONY POINT—9 W CINEMA—942-0303. Thru 1/29: *"Crocodile" Dundee.* Beg. 1/30: *The Golden Child.*

764. SUFFERN—LAFAYETTE—357-6030. Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Star Trek IV.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Brighton Beach Memoirs.* #2—Thru 1/29: *"Crocodile" Dundee.* Beg. 1/30: *Platoon.*

801. DANBURY—CINE—743-2200. #1—*The Mosquito Coast.* #2—*Little Shop of Horrors.* #3—*The Morning After.*

802. DANBURY—CINEMA—748-2923. #1—*Star Trek IV.* #2—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Outrageous Fortune.*

803. DANBURY—PALACE—748-7496. #1—*Critical Condition.* #2—*The Golden Child.* #3—Thru 1/29: *Something Special.* Beg. 1/30: *Allan Quatermain.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*The Mission.* #2—*Star Trek IV.*

806. FAIRFIELD—COUNTY—334-1411. Thru 1/29: *The Morning After.* Beg. 1/30: *Platoon.*

807. GREENWICH—CINEMA—869-6030. #1—*Platoon.* #2—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Radio Days.*

808. GREENWICH—PLAZA—869-4030. #1—*The Morning After.* #2—*The Mission.* #3—*Crimes of the Heart.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—Thru 1/29: *Little Shop of Horrors.* Beg. 1/30: *Outrageous Fortune.* #2—*The Bedroom Window.*

810. NORWALK—CINEMA—838-4504. #1—*The Mosquito Coast.* #2—*Critical Condition.*

811. NORWALK—NORWALK—866-9202. *Star Trek IV.*

812. RIDGEFIELD—CINEMA—438-3338. Thru 1/29: *Three Amigos; The Color of Money; Lady and the Tramp.*

813. SOUTH NORWALK—SONO—866-9202. 1/27–29: *My Beautiful Laundrette.* 1/30–2/2: *Down by Law.* 2/3–9: *El Amor Brujo;* 2/3–5: *Something Wild.*

814. SPRINGDALE—STATE—325-0250. Thru 1/29: *"Crocodile" Dundee; Three Amigos.*

815. STAMFORD—AVON—324-9205. #1—*Critical Condition.* #2—Thru 1/29: *Something Special.* Beg. 1/30: *Allan Quatermain.*

816. STAMFORD—CINEMA—324-3100. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—Thru 1/29: *Touch and Go.* Beg. 1/30: *Outrageous Fortune.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Star Trek IV.* #2—*The Bedroom Window.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Critical Condition.* #2—*The Golden Child.* #3—*Little Shop of Horrors.*

819. WESTPORT—FINE ARTS—227-3324. #1—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Radio Days.* #2—*Little Shop of Horrors.* #3—227-9619. *Platoon.* #4—226-6666. Beg. 1/30: *Outrageous Fortune.*

820. WESTPORT—POST—227-0500. *The Golden Child.*

821. WILTON—CINEMA—762-5678. *The Morning After.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Critical Condition.* #2—Thru 1/29: *Something Special.* #3—Thru 1/29: *Jocks.* #4—*Star Trek IV.* #5—*Lady and the Tramp.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Critical Condition.* #2—Thru 1/29: *The Golden Child.* Beg. 1/30: *Outrageous Fortune.*

903. SECAUCUS—LOEWS MEADOW PLAZA—902-9200. #1—*The Mission.* #2—*Little Shop of Horrors.* #3—*The Bedroom Window.* #4—*"Crocodile" Dundee.* #5—*Critical Condition.* #6—Thru 1/29: *Touch and Go.* Beg. 1/30: *Radio Days.* #7—*The Morning After.* #8—*Wanted Dead or Alive.*

904. SECAUCUS—LOEWS MEADOW SIX—866-6161. #1—*Star Trek IV.* #2—*Platoon.* #3—*Heartbreak Ridge.* #4—*Three Amigos.* #5—*The Golden Child.* #6—*Crimes of the Heart.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Wanted Dead or Alive.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru 1/29: *The Golden Child.* Beg. 1/30: *Deadtime Stories.* #2—*Critical Condition.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru 1/29: *The Morning After.* Beg. 1/30: *Allan Quatermain.*

914. LIVINGSTON—COLONY—992-0800. Thru 1/29: *Critical Condition.* Beg. 1/30: *Outrageous Fortune.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. Thru 1/29: *Critical Condition.* Beg. 1/30: *Outrageous Fortune.*

916. MILLBURN—RKO—376-0800. #1—*Brighton Beach Memoirs.* #2—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Platoon.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*"Crocodile" Dundee.* #2—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Outrageous Fortune.* #3—*Star Trek IV.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Lady and the Tramp.* #2—*Native Son.*

919. NUTLEY—FRANKLIN—667-1777. #1—*The Mosquito Coast.* #2—Thru 1/29: *Jocks.* Beg. 1/30: *Platoon.* #3—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *The Mission.* #4—*Lady and the Tramp.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Crimes of the Heart.* #2—*The Bedroom Window.* #3—Thru 1/29: *Touch and Go.* Beg. 1/30: *Platoon.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru 1/29: *The Morning After.* Beg. 1/30: *Radio Days.* #2—*The Golden Child.* #3—*Little Shop of Horrors.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru 1/29: *"Crocodile" Dundee; Lady and the Tramp.*

931. CRANFORD—RKO—276-9120. #1—Thru 1/29: *Wanted Dead or Alive.* Beg. 1/30: *Deadtime Stories.* #2—Thru 1/29: *Something Special.* Beg. 1/30: *Allan Quatermain.*

932. ELIZABETH—ELMORA—352-3483. Thru 1/29: *"Crocodile" Dundee.* Beg. 1/30: *Children of a Lesser God.*

933. LINDEN—QUAD—925-9787. #1—*Wanted Dead or Alive; Lady and the Tramp.* #2—*"Crocodile" Dundee.* #3—*The Morning After.* #4—Thru 1/29: *Three Amigos.*

934. UNION—FIVE POINTS—964-3466. #1—*The Mosquito Coast.* #2—*Little Shop of Horrors.*

935. UNION—LOST PICTURE SHOW—964-4497. Thru 1/29: *Star Trek IV.* Beg. 1/30: *A Room With a View.*

936. UNION—RKO—686-4373. #1—Thru 1/29: *The Golden Child.* Beg. 1/30: *Outrageous Fortune.* #2—*Critical Condition.*

937. WESTFIELD—RIALTO—232-1288. #1—*The Mosquito Coast.* #2—*The Morning After.* #3—Thru 1/29: *Touch and Go.* Beg. 1/30: *Radio Days.*

938. WESTFIELD—TWIN—654-4720. #1—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Platoon.* #2—*"Crocodile" Dundee.*

Bergen County

950. BERGENFIELD—TWIN—385-1600. #1—*Critical Condition.* #2—*The Mosquito Coast.*

951. CLOSTER—CLOSTER—768-8800. Thru 1/29: *The Bedroom Window.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Golden Child.* #2—*Touch and Go.* #3—*Critical Condition.* #4—*Brighton Beach Memoirs.*

953. EMERSON—TOWN—261-1000. #1—Thru 1/29: *Star Trek IV.* Beg. 1/30: *The Mission.* #2—*Critical Condition.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Heartbreak Ridge.* #2—*"Crocodile" Dundee.*

955. FAIRVIEW—TWIN—941-2424. #1—*Jocks.* #2—*Wanted Dead or Alive.*

956. FORT LEE—LINWOOD—944-6900. #1—*Little Shop of Horrors.* #2—*The Morning After.*

957. FORT LEE—SHARON—224-0202. *The Bedroom Window.*

958. OAKLAND—TWIN—337-4478. #1—*Little Shop of Horrors.* #2—*The Mosquito Coast.*

959. PARAMUS—CINEMA 35—845-5070. *The Bedroom Window.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *The Mosquito Coast.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*Platoon.* #2—Thru 1/29: *Something Special.* Beg. 1/30: *Allan Quatermain.* #3—*Crimes of the Heart.* #4—*The Mission.* #5—*Critical Condition.* #6—*Star Trek IV.* #7—*The Golden Child.* #8—Thru 1/29: *The Morning After.* Beg. 1/30: *Outrageous Fortune.* #9—Thru 1/29: *Brighton Beach Memoirs.* Beg. 1/30: *Radio Days.* #10—*Little Shop of Horrors.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru 1/29: *Touch and Go.* Beg. 1/30: *Deadtime Stories.* #2—*Wanted Dead or Alive.* #3—*Jocks.*

964. RAMSEY—CINEMA—825-2090. Thru 1/29: *"Crocodile" Dundee; Lady and the Tramp.* Beg. 1/30: *Outrageous Fortune.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru 1/29: *Heartbreak Ridge; The Color of Money.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Critical Condition.* #2—*The Morning After.* #3—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Outrageous Fortune.* #4—Thru 1/29: *The Golden Child.* Beg. 1/30: *Allan Quatermain.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru 1/29: *"Crocodile" Dundee.* #2—Thru 1/29: *Three Amigos; Lady and the Tramp.* Beg. 1/30: *Star Trek IV.*

969. TEANECK—MOVIE CITY—836-3334. #1—*The Bedroom Window.* #2—*Lady and the Tramp.* #3—*"Crocodile" Dundee.* #4—*Heartbreak Ridge.*

970. WASHINGTON TOWNSHIP—CINEMA—666-2221. #1—*An American Tail.* #2—*"Crocodile" Dundee.* #3—Thru 1/29: *Touch and Go.* Beg. 1/30: *The Mission.*

971. WESTWOOD—PASCACK—664-3200. #1—*Little Shop of Horrors.* #2—Thru 1/29: *The Bedroom Window.* Beg. 1/30: *Platoon.* #3—*The Mosquito Coast.* #4—Thru 1/29: *The Morning After.* Beg. 1/30: *Outrageous Fortune.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

ALLAN QUATERMAIN AND THE LOST CITY OF GOLD—(1 hr. 43 min.; 1987) Richard Chamberlain and Sharon Stone, the leads in the 1985 *King Solomon's Mines,* return to their roles in a new adventure about the search for a legendary city in the jungles of Africa. With James Earl Jones, Henry Silva, and Robert Donner. Screenplay by Gene Quintano and Lee Reynolds, based on the novel *Quatermain,* by H. Rider Haggard. Dir. Gary Nelson. PG. **37, 68, 88, 106, 209, 214, 215, 217, 220, 300, 306, 312, 313, 315, 405, 503, 506, 508, 514, 518, 522, 600, 611, 616, 625, 702, 705, 711, 712, 724, 754, 759, 803, 815, 912, 931, 962, 967**

EL AMOR BRUJO—(1 hr. 40 min.; 1986) In Spanish, Eng. subtitles. The third collaboration of director Carlos Saura and choreographer-dancer Antonio Gades (*Blood Wedding* and *Carmen* were the other two) is a story of love, ghosts, and rituals set to the music of Manuel de Falla. PG. **82, 813**

ASSASSINATION—(1 hr. 28 min.; 1986) Charles Bronson stars as a Secret Service agent assigned to protect the First Lady when she appears to be the target of assassins. With Jill Ireland. Dir. Peter Hunt. PG-13. **39, 112, 200, 217, 220, 221, 300, 302, 304, 312, 316, 318, 530, 611, 625, 628**

THE BEDROOM WINDOW—(1 hr. 51 min.; 1987) Reviewed in this issue. R. **20, 39, 60, 65, 85, 106, 109, 112, 200, 203, 214, 302, 304, 312, 313, 315, 500, 503, 509, 514, 518, 523, 530, 600, 602, 606, 608, 611, 612, 613, 621, 625, 634, 638, 705, 706, 708, 709, 710, 714, 723, 724, 755, 761, 802, 809, 817, 903, 916, 919, 920, 938, 951, 957, 959, 967, 969, 971**

BETTY BLUE—(2 hr.; 1986) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, has broadly spaced teeth, thrusting breasts, a big rump, and a lower lip that hangs out in Napoleonic defiance. She plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg, a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg (Jean-Hugues Anglades), awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty goes crazy, but it's the fault of an uptight society. The movie embraces all the good, free, generous pleasures, yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **54**

★ BLUE VELVET—(2 hr.; 1986) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33, 88, 511, 515, 621, 638, 700**

BRIGHTON BEACH MEMOIRS—(1 hr. 55 min.; 1986) The best of Neil Simon's plays to have been adapted to the movies so far. As all the theater critics pointed out when the play hit Broadway in 1983, Simon is moving toward a drama of character and situation. Alas, he doesn't go far enough. This memory of Depression-era life among the Brooklyn Jews is too soft. The autobiographical hero—fifteen-year-old Eugene Morris Jerome (Jonathan Silverman)—is presented as a sex maniac, but of course he's a sweet kid who wouldn't disturb his mama's sense of how the world should work. The characters in *Brighton Beach* think they are bad, but they are entirely mistaken about themselves. Unintentionally, the movie is about feeling you're bad when you're not. That may be a subject for comedy, but it's one that could be handled successfully only by a much tougher and more ironic mind than Neil Simon's. With Blythe Danner, Judith Ivey, Bob Dishy, and Brian Drillinger. Dir. Gene Saks. (Jan. 19, 1987) PG-13. **7, 64, 80, 102, 110, 200, 204, 210, 213, 215, 304, 307, 311, 313, 504, 509, 512, 519, 523, 525, 610, 636, 713, 718, 720, 754, 755, 800, 807, 819, 916, 917, 952, 962**

★ THE COLOR OF MONEY—(1 hr. 57 min.; 1986) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive. The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie gives up hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. (Oct. 27, 1986) R. **36, 42, 620, 623, 624, 812, 966**

THE COLOR PURPLE—(2 hr. 35 min.; 1985) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine (Whoopi Goldberg) is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. The movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* With Danny Glover, Margaret Avery, and Oprah Winfrey. (Jan. 13, 1986) PG-13. **7, 35, 68, 109, 510, 705**

COMIC MAGAZINE—(1 hr. 53 min.; 1985) In Japanese, Eng. subtitles. Reviewed in this issue. **81**

CRIMES OF THE HEART—(1 hr. 45 min.; 1986) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do cruel things to themselves and to others without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her unappealing husband and then makes lemonade. (Dec. 15, 1986) PG-13. **10, 24, 33, 51, 85, 220, 304, 309, 509, 512, 516, 530, 608, 612, 702, 706, 724, 753, 808, 904, 920, 962**

CRITICAL CONDITION—(1 hr. 40 min.; 1987) Richard Pryor stars as a small-time con artist who, having pleaded insanity to avoid prison, ends up in a New York hospital mental ward and is mistakenly identified as an emergency-room doctor. With Rachel Ticotin, Rubén Blades, Joe Mantegna, Sylvia Miles, and Joe Dallesandro. Screenplay by Denis Hamill and John Hamill. Dir. Michael Apted. R. **25, 32, 67, 88, 101, 102, 103, 112, 202, 204, 209, 210, 215, 217, 219, 300, 304, 306, 312, 313, 317, 321, 401, 506, 509, 510, 512, 518, 520, 530, 601, 606, 608, 610, 611, 613, 616, 618, 621, 625, 634, 637, 701, 705, 706, 711, 715, 717, 718, 723, 759, 762, 803, 810, 815, 818, 900, 901, 903, 911, 914, 915, 936, 950, 952, 953, 962, 967**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **4, 36, 68, 200, 221, 308, 319, 402, 500, 502, 511, 515, 520, 521, 522, 523, 533, 606, 621, 624, 625, 636, 702, 703, 709, 710, 725, 763, 800, 814, 903, 917, 930, 932, 933, 938, 954, 964, 968, 969, 970**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically. They're just comparing notes, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is like showing off; it's racy, but it feels completely inauthentic. (Nov. 24, 1986) R. **49**

DEFENSE OF THE REALM—(1 hr. 36 min.; 1985) A British thriller about two journalists who become involved in a political scandal. With Gabriel Byrne, Greta Scacchi, Denholm Elliott, and Ian Bannen. Screenplay by Martin Stellman. Dir. David Drury. PG. **54**

★ **DOWN BY LAW**—(1 hr. 47 min.; 1986) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 630, 813**

THE FRINGE DWELLERS—(1 hr. 38 min.; 1986) An ambitious aboriginal woman in contemporary Australia dreams of a life in the city, away from the impoverished, oppressed rural community of aborigines where her family lives. With Kristina Nehm. Screenplay by Bruce Beresford, based on the novel by Nene Gare. Dir. Beresford. R. **52**

THE GOLDEN CHILD—(1 hr. 34 min.; 1986) A dog. The plot, frenetic yet dramatically inert, combines Indiana Jones riffs and what feels like an infuriatingly skewed acid romp from about 1967. Eddie Murphy has triumphed as the complete urban man who can talk his way into and out of any situation, but here he is running all over psychedelic sets and all over central Asia, and the talk, when it comes . . . well, it was one thing when he was flummoxing pretentious headwaiters in Los Angeles, but it's another when he's doing it to bald, saffron-robed holy men. *The Golden Child* is full of mumbo jumbo, and the gibberish doesn't become any less oppressive when kindled by Murphy's laughter. The climax features a hissing special-effects devil from the George Lucas factory. We've seen him before, and when he blows up, you don't feel a tremor. (Jan. 5, 1987) PG-13. **32, 67, 85, 101, 112, 209, 211, 213, 215, 217, 305, 306, 314, 400, 401, 505, 509, 512, 513, 518, 525, 530, 601, 606, 608, 611, 618, 621, 625, 631, 635, 711, 716, 723, 755, 759, 763, 803, 816, 818, 820, 901, 904, 911, 921, 936, 952, 962, 967**

THE HOUR OF THE STAR—(1 hr. 36 min.; 1985) In Portuguese, Eng. subtitles. The story of a poor and barely literate working girl in São Paulo who escapes her unhappy life with fantasy. Based on the novel by Clarice Lispector. Screenplay by Suzana Amaral and Alfredo Oroz. Dir. Amaral. **1**

★ **LITTLE SHOP OF HORRORS**—(1 hr. 33 min.; 1986) Consistently entertaining, this horror movie-cum-musical features a geological confusion—all strata present at once—that becomes a large part of the fun. The man-eating-plant concept, from the original 1960 horror picture, is pure sixties Roger Corman; Ellen Greene's scrunched-breasts-and-scrunched-voice tootsie, the soul of the stage musical version, is pure seventies Off Broadway; and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a pasty-faced masochistic patient) is pure eighties movie farce. Rick Moranis does what he can with the stock role of the nerd hero Seymour. Featuring three Motown-style chorines who mockingly slink in and out of the frame singing and dancing—and bridging the different moods. With the voice of Levi Stubbs as the plant. Dir. Frank Oz. (Jan. 12, 1987) PG-13. **21, 33, 61, 85, 101, 112, 209, 214, 219, 300, 301, 312, 318, 405, 503, 505, 506, 518, 523, 524, 527, 530, 603, 606, 608, 611, 617, 625, 627, 631, 633, 705, 706, 707, 709, 713, 723, 724, 752, 756, 801, 809, 816, 818, 819, 903, 921, 934, 956, 958, 962, 971**

MALANDRO—(1 hr. 49 min.; 1986) In Portuguese, Eng. subtitles. A Brazilian musical, set in Rio de Janeiro at the outset of World War II, about a young hoodlum who falls in love with the convent-raised daughter of a crime boss. Loosely based on *The Threepenny Opera.* Music and lyrics by Chico Buarque. With Claudia Ohana and Edson Celulari. Dir. Ruy Guerra. **82**

★ **MARLENE**—(1 hr. 36 min.; 1984) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. She dismisses as "kitsch" or "trash" just about every subject that comes up, including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (Nov. 24, 1986) **53**

★ **MEN . . .**—(1 hr. 36 min.; 1985) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Ochsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **4**

MENAGE—(1 hr. 24 min.; 1986) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. For a while, though, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **11, 82**

THE MISSION—(2 hr. 6 min.; 1986) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In 18th-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. The movie shows an oddly blinkered moral awareness, never considering, for instance, that "civilizing" the Guarani might have been the original betrayal. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. (Nov. 10, 1986) PG. **7, 48, 87, 106, 203, 204, 209, 220, 221, 302, 304, 310, 313, 317, 503, 505, 510, 518, 520, 523, 527, 528, 602, 612, 618, 621, 625, 627, 631, 634, 700, 706, 715, 719, 755, 762, 805, 808, 903, 919, 953, 962, 970**

THE MORNING AFTER—(1 hr. 43 min.; 1986) Jane Fonda, rediscovering her sense of humor—and her talent—is Alex, an alcoholic ex-actress (once groomed to be "the new Vera Miles") who drinks so heavily that she can't remember what happened when she wakes up one morning next to a corpse. She isn't sure whether she killed the guy herself or was set up by some malevolent outside party. Fonda makes Alex a smart, funny woman who sees herself drowning and mocks herself as she's going under. She's saved by an ex-cop from Bakersfield gone to seed (Jeff Bridges), a stolid, imperturbable man who's supposed to grow more impressive the longer you know him. But Bridges's performance doesn't work; you tune out waiting for the light bulb to go on, and you're sure that Alex would, too (rather than fall in love with him, as she does). Director Sidney Lumet doesn't really know how to shoot for suspense, and the thriller side of the script is so conventional, when Raul Julia shows up as Alex's charming-sinister husband, you know all too well how the mystery is going to end. (Jan. 5, 1987) R. **5, 22, 30, 47, 66, 84, 101, 110, 112, 203, 214, 219, 302, 304, 307, 309, 313, 317, 404, 503, 504, 505, 514, 516, 518, 519, 527, 529, 600, 606, 608, 610, 611, 612, 616, 618, 619, 625, 637, 706, 708, 709, 721, 723, 724, 756, 760, 762, 801, 806, 808, 821, 903, 912, 921, 933, 937, 956, 962, 967, 971**

THE MOSQUITO COAST—(1 hr. 36 min.; 1986) A depressing folly about an American genius-crank, the inventor Allie Fox (Harrison Ford), who becomes disgusted with American decadence and waste and takes his family off to the jungles of Central America in search of purity and renewal. In the leafy green depths, he is happy; he invents and builds, dominating the Indians, who are mesmerized by him. And the terrible thing is that novelist Paul Theroux, who made Allie up, and screenwriter Paul Schrader and director Peter Weir, who put him into a movie, think that his quest is stirring and exciting and that his failure is tragic. As they depict him, Allie is a fool and a loudmouth, a messiah in search of followers. But they don't put anyone with strength up against him, and after a while, you simply grow tired of his megalomaniacal excesses. Peter Weir's direction lacks the dreamy meditative rapport with landscape that he brought to *Witness*. Co-starring Helen Mirren (wasted as Allie's adoring wife), River Phoenix, and André Gregory. (Dec. 1, 1986) PG. **10, 33, 51, 101, 204, 220, 310, 315, 403, 509, 601, 612, 621, 627, 631, 634, 708, 709, 713, 714, 722, 724, 801, 810, 919, 934, 937, 950, 958, 961, 971**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. *Reviewed in this issue.* PG. **63**

NATIVE SON—(1 hr. 52 min.; 1986) An adaptation of Richard Wright's 1940 novel about a black chauffeur who murders the daughter of a Chicago real-estate magnate. With Oprah Winfrey, Elizabeth McGovern, Matt Dillon, Geraldine Page, and Victor Love. Dir. Jerrold Freedman. PG. **36, 88, 112, 529, 918**

OUTRAGEOUS FORTUNE—(1 hr. 36. min.; 1987) Two actresses who meet at an audition discover they're both being two-timed by the same well-known acting teacher: a comedy. With Bette Midler, Shelley Long, Peter Coyote, and George Carlin. Written by Leslie Dixon. Dir. Arthur Hiller. R. **20, 22, 41, 52, 106, 112, 200, 202, 204, 215, 220, 300, 302, 304, 309, 313, 316, 318, 404, 504, 505, 516, 517, 528, 530, 601, 608, 611, 612, 617, 618, 621, 625, 700, 707, 715, 721, 722, 754, 760, 802, 809, 816, 819, 901, 914, 915, 917, 936, 962, 964, 967, 971**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen), a genteel rebel who wants an authentic life and volunteers for the Army in 1967. At first, facing some North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the skeptical, humane Sergeant Elias; also featuring Keith David, Kevin Dillon, and John C. McGinley. (Dec. 15, 1986) R. **25, 31, 62, 85, 200, 215, 216, 217, 219, 300, 304, 306, 313, 316, 401, 500, 505, 509, 512, 514, 516, 518, 523, 530, 608, 611, 612, 616, 625, 635, 703, 706, 708, 709, 723, 724, 754, 761, 800, 806, 807, 819, 904, 916, 919, 920, 938, 962, 971**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's new comedy concerns a family living in Rockaway during World War II. With Mia Farrow, Dianne Wiest, Julie Kavner, Michael Tucker, Seth Green, and Josh Mostel. Narrated, written, and directed by Allen. PG. **25, 62, 85, 200, 211, 215, 301, 310, 402, 509, 512, 514, 526, 608, 611, 625, 709, 718, 723, 757, 807, 819, 903, 921, 937, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 308, 515, 621, 935**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min.; 1986) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. (Oct. 13, 1986) R. **50, 87**

SCENE OF THE CRIME—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Reviewed in this issue. **81**

★ **SID & NANCY**—(1 hr. 51 min.; 1986) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. The puke, the needles, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **11, 45**

SOMETHING WILD—(1 hr. 56 min.; 1986) Jonathan Demme's new movie begins as an aggressively contempo screwball comedy and ends up as . . . a mess, perhaps. Jeff Daniels is a repressed Wall Street type with a larcenous streak. He gets picked up by a downtown girl (Melanie Griffith) who calls herself Lulu and wears black clothes and a helmet of black hair in the style of Louise Brooks. Soon they are tooling around New Jersey and having kinky sex in motel rooms. The movie should be a lot more fun than it is. The screenplay, by E. Max Frye, is half conventional slapstick, half perverse comedy, and entirely bald. And the leading players lack the authority of stars. Daniels, playing the kind of fool who can't take a swallow of scotch without gagging, isn't graceful enough to make haplessness into a comic style. Melanie Griffith is initially charming, but when she takes off her black wig and reveals that she is really Audrey, a small-town rebel, she seems lost. And Demme's direction veers all over the place. Ray Liotta, who shows up as Audrey's ex-con husband, is so frightening he seems to have stepped out of another movie. (Nov. 10, 1986) R. **20, 46, 526, 813**

★ **STAR TREK IV: THE VOYAGE HOME**—(1 hr. 59 min.; 1986) The most enjoyable of all the *Star Trek* incarnations, though the Trekkies probably won't agree. It moves along smartly, in defiance of the material's usual cardboard-and-mucilage approach to drama. The Earth is being destroyed by an alien probe, apparently because man has hunted into extinction the humpback whale, the species that the aliens conversed with millions of years ago on an earlier visit. The crew of the USS *Enterprise* journeys back to a time when the whales were still around—1986—in order to bring some of them back to the twenty-third century. Landing in San Francisco, the time travelers mesh oddly with the city. Spock looks like a California cultist, but Kirk, being so straight and out of it, has a hard time communicating. Many good, though easy, jokes. Featuring Catherine Hicks as a save-the-whaler. With William Shatner, Leonard Nimoy, the ineffable DeForest Kelley, etc. Dir. Nimoy. (Dec. 8, 1986) PG. **25, 34, 62, 85, 103, 112, 209, 211, 213, 216, 301, 305, 321, 405, 501, 504, 505, 511, 512, 516, 517, 518, 521, 522, 530, 603, 606, 608, 612, 616, 625, 635, 636, 706, 715, 721, 722, 725, 757, 764, 802, 805, 811, 817, 900, 904, 917, 935, 953, 962, 968**

SWEET COUNTRY—(2 hr. 30 min.; 1987) The story of two families (American and Chilean) living in Chile during the aftermath of Allende's assassination in 1973. With Jane Alexander, Jean-Pierre Aumont, John Cullum, Carole Laure, Franco Nero, Irene Papas, and Randy Quaid. Screenplay by Michael Cacoyannis, based on the novel by Caroline Richards. Dir. Cacoyannis. R. **44**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety. There are no voluminous folds of drapery to get lost in—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. Mouchet brings an impish flirtatiousness to the role. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. (Jan. 12, 1987) **81**

TOUCH AND GO—(1 hr. 41 min.; 1986) A romantic comedy about a hockey superstar who captures an eleven-year-old member of a street gang who has mugged him and then becomes attracted to the boy's mother. With Michael Keaton, Maria Conchita Alonso, and Ajay Naidu. Dir. Robert Mandel. R. **33, 52, 88, 106, 200, 214, 306, 314, 316, 403, 504, 506, 514, 518, 527, 600, 611, 625, 703, 722, 724, 754, 816, 903, 920, 937, 952, 963, 970**

WANTED DEAD OR ALIVE—(1 hr. 44 min.; 1987) Rutger Hauer stars as a bounty hunter, the great-grandson of the character Steve McQueen played in the fifties television adventure series of the same title. With Gene Simmons and Robert Guillaume. Dir. Gary Sherman. R. **20, 30, 88, 103, 109, 112, 202, 209, 215, 217, 220, 316, 319, 400, 504, 505, 508, 510, 526, 530, 606, 608, 610, 625, 712, 715, 764, 903, 910, 931, 933, 955, 963**

REVIVALS

ANNIE HALL—(1 hr. 33 min.; 1977) One of Woody Allen's best, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his schlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. **86**

BEING THERE—(2 hr. 10 min.; 1979) Peter Sellers plays a simpleminded man whose only experience of life is watching TV and working in the garden, and is so quiet and self-contained that powerful people are impressed by him and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. **9**

CHILDREN OF PARADISE—(3 hr. 8 min.; 1945) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flowerlike creature they both pursue in this story of love and crime among the members of a theatrical company in 19th-century Paris. The script is by the poet Jacques Prévert. Dir. Marcel Carné. **1**

A DAY AT THE RACES—(1 hr. 51 min.; 1937) Groucho as Dr. Hackenbush and his extremely dubious brothers as assorted lunatics, layabouts, and hangers-on torment Margaret Dumont, bewilder Esther Muir, and provide the occasion for Ivie Anderson to sing "All God's Chillun Got Rhythm." Highly recommended. Dir. Sam Wood. **86**

ENTRE NOUS—(1 hr. 50 min.; 1983) In French, Eng. subtitles. Diane Kurys's superb movie about two women (Isabelle Huppert and Miou-Miou) who make unsuitable marriages during World War II and then, meeting in 1952, become such close friends—doting on intimacy, secrets, clothes, and taste—that the marriages dissolve. Cruelty (largely unconscious) is part of the movie's moral toughness. Guy Marchand gives a full-scale tragic performance as the husband who sees his wife drifting away. **86**

HAROLD AND MAUDE—(1 hr. 31 min.; 1971) A rich youth finds momentary happiness with an 80-year-old lady. There is a series of funny sick-humor gags, like faked suicides, but the setup is too unbelievable to support the strained philosophy. With Bud Cort and Ruth Gordon. Dir. Hal Ashby. **9**

LADY AND THE TRAMP—(1 hr. 15 min.; 1955) The classic animated feature from Walt Disney about an elegant cocker spaniel and her romance with a free-spirited mongrel. Peggy Lee supplied the voice for four characters, co-wrote five songs, and sang three. Dir. Hamilton Luske, Clyde Geronimi, and Wilfred Jackson. G. **20, 38, 88, 306, 310, 400, 504, 605, 610, 611, 612, 624, 625, 636, 709, 715, 722, 812, 900, 918, 919, 930, 933, 964, 968, 969**

MEET ME IN ST. LOUIS—(1 hr. 53 min.; 1944) Judy Garland brings her intensity and warmth to this very nice Technicolor musical about a family's romances and friendships, set in the World's Fair year of 1904. The Hugh Martin–Ralph Blane score includes "The Trolley Song" and "The Boy Next Door" for Judy, but the most charming moment is the duet—"Under the Bamboo Tree"—she sings with Margaret O'Brien, who plays her mischievous little sister. Dir. Vincente Minnelli. **83**

A MIDSUMMER NIGHT'S DREAM (1935)—(2 hr. 12 min.) The extraordinary effects devised by director Max Reinhardt and his camera magicians, combined with Mendelssohn's shimmering music, set the tone for this version of Shakespeare's moonstruck comedy. Among the large cast are some clinkers, but Mickey Rooney and James Cagney are hilarious standouts, Victor Jory and Anita Louise make Oberon and Titania nicely sexy, and by the time fairies, rustics, and young lovers get together in the Athenian wood, everyone's in the right spirit. Joe E. Brown and Cagney in the Pyramus-Thisby fiasco alone are worth the price of admission. With Olivia de Havilland, Dick Powell, and many more. Co-directed by William Dieterle. **8**

MY MAN GODFREY (1936)—(1 hr. 35 min.) Society madcap Carole Lombard finds city-dump "bum" William Powell and wins the scavenger hunt—and we're off on one of the very best thirties screwball romps. The tramp becomes the family butler and manages to turn the household upside down. Powell and Lombard are a matchless match, and Alice Brady, Gail Patrick, and Mischa Auer are in there helping heaps. Dir. Gregory La Cava. **8**

SCARLET STREET—(1 hr. 43 min.; 1946) Edward G. Robinson plays the fly, Joan Bennett the slinky spider in Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne.* While this version lacks the depth and compassion of the original, there's a nice blend of real anguish and wicked fun in the story of a married man whose infatuation for a slut leads to self-abasement (the contemptuous Bennett has Robinson, a serious artist, painting her toenails) and finally to murder. Dan Duryea is properly loutish as the Bennett's other man. **8**

THE WOULD-BE GENTLEMAN—(1 hr. 35 min.; 1960) In French, Eng. subtitles. A distinguished Comédie-Française production of Molière's 17th-century social-satire comedy. The impeccable cast includes Louis Seigner and Jean Meyer. Dir. Meyer. **2**

THEATER LISTINGS

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $2 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway shows, at Times Square Theatre Center, Broadway at 47th Street (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Borough Hall Park (718-625-5015).

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m.; $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., $25 to $35; Wed. at 2 p.m., $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. Major credit cards.

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2, Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats are $10 each performance. Better get there early. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, the spectacles are truly spectacular and the wondrous Donna McKechnie's back playing her original role. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on the Wednesday matinees at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren, and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Richard Portnow, and Julie Hagerty. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in a one-man show. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $15 to $28.50. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr.

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $47.50; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 2 p.m., 7, and 9:30 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SOCIAL SECURITY—Cliff Gorman and Maureen Anderman (Marilu Henner will replace Maureen from 1/10) are the stars of Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Stefan Schnabel, Doris Belack, Caroline Aaron, and Robert Dorfman. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

STEPPING OUT—Richard Harris's comedy, which offers good amiable fun, is about women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. Featured in the cast are Carole Shelley, Meagan Fay, Carol Woods, Janet Eilber, and Victoria Boothby. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $22.50 to $40. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards.

SWEET CHARITY—Ann Reinking is the latest star in this pleasant revival of the musical by Neil Simon, Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 to $47.50; Wed. at 2 p.m., $30 to $45. (On 2/17 at 8 p.m., there'll be a sign-interpreted performance.) **Minskoff Theatre,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during the course of a recent hot summer; directed by John Tillinger. The other two in the cast are John K. Linton and Barry Tubb. Mon. thru Thurs. at 8 p.m., $30 to $38, Fri. and Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., $27.50 to $32.50, Sun. at 3 p.m., $27.50 to $32.50. **Music Box Theatre,** 239 West 45th Street (239-6200). 2 hr. All major credit cards.

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic; John Blaylock plays his son, and Richard Waring a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $12.50 to $16. **Royal Court Theatre,** 301 West 55th Street (956-3500).

BETWEEN TIME AND TIMBUCKTOO—A comedy by Kurt Vonnegut Jr., in which the winner (Perry Pirkkanen) of a blast-off contest is catapulted into a time-space warp; directed by Warren Manzi. Thurs. thru Sun. at 8 p.m.; $8; thru 2/15. **Courtyard Playhouse,** 39 Grove Street (279-4200).

THE COLORED MUSEUM—George C. Wolfe's satire examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. The best numbers in this sophisticated, satirical, seriously funny show are highly polished and mordant. With Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25; thru 2/1. **Public/Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Kristoffer Tabori, Nathan Lane, Lisa Eichhorn (replacing Judy Geeson thru 3/8), Dylan Baker, Peter Friedman, and Michael Countryman. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $23 to $30; thru 3/1. **Promenade Theatre,** Broadway and 76th Street (580-1313).

DANGER: MEMORY—A double bill of Arthur Miller one-act plays: 1. Kenneth McMillan, James Tolkan, and Karron Graves are the stars of *Clara,* which focuses on a man's coming to terms with his daughter's murder. 2. Geraldine Fitzgerald and Mason Adams star in *I Can't Remember Anything,* which is about two elderly people. **Mitzi E. Newhouse Theater,** 150 West 65th Street (339-6200). **IRLS**

DIVISION STREET—Steve Tesich's revived (and revised) comedy looks at idealism in the 80s and the American Dream; directed by Risa Bramon. Featured in the cast are Novella Nelson, John Spencer, Kathleen Wilhoite, Olek Krupa, and Saul Rubinek. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $15 and $18. **The Second Stage,** 2162 Broadway (307-7171).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Eric Booth, Rita Jenrette, Celeste Mancinelli, Debra Jo Rupp, and Mary Porter. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $8. **American Place Theatre,** 111 West 46th Street (247-0393).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; artfully directed by Allen Belknap. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

THE HUNGER ARTIST—A music-theater-dance piece conceived and directed by Martha (*Vienna: Lusthaus* and *The Garden of Earthly Delights*) Clarke, with music by Richard Peaslee, deals with the personal and literary worlds of Kafka. Featured in the cast are David Jon, Jill Jaffe, Anthony Holland, Bill Ruyle, Rob Besserer, Brenda Currin, and Paola Styron. Tues. and Fri. at 8 p.m., Wed., Thurs., Sat. at 7:30 and 9:30 p.m.; $15 and $20; 2/3 thru 4/4. Music-Theatre Group at **St. Clement's,** 423 West 46th Street (265-4375).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in San Francisco and tells of two gay men (Jay Corcoran and John Finch) whose relationships take place entirely on the telephone. Wed., Thurs., and Sun. at 8 p.m., Fri. and Sat. at 7:30 and 10 p.m.; $12 and $15. **Sanford Meisner Theatre,** 164 Eleventh Avenue (206-1764).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 6 p.m.; $26 and $27. **Westside Arts Theatre,** 407 West 43rd Street (541-8394). ●

LILY DALE—Mary Stuart Masterson stars in Horton Foote's drama about an estranged brother and sister who meet again after many years. Featured in the cast are Greg Zittel, Don Bloomfield, Jane Welch, Julie Heberlein, Johnny Kline, and Cullen Johnson. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; Wed. at 2 p.m. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

A MAN FOR ALL SEASONS—Philip Bosco has the title role in Robert Bolt's drama about Sir Thomas More, and a battle between man, the church, and the state. Featured in the cast are Charles Keating, Maria Tucci, Diane Venora, Ron Randell, Robert Stattel, J. Kenneth Campbell, George Guidall, Patrick O'Connell, and Campbell Scott. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27. **Roundabout Theatre,** 100 E. 17th St.(420-1883).

MOMS—Clarice Taylor stars in Alice Childress's play with music about the legendary comedienne Moms Mabley (1894–1975); directed by Walter Dallas, choreography by Edward Love. Featured in the cast are Epatha Merkerson and Grenoldo Frazier. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m., Sun. at 7 p.m.; $13 to $16; from 2/4. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

MY GENE—Barbara Gelb's play stars Colleen Dewhurst as Carlotta Monterey, who relives her life with her famous and difficult husband, Eugene O'Neill, as she faces days in a mental institution; directed by Andre Ernotte. Tues. thru Sat. at 8 p.m., Sun. at 7 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/Martinson Theatre,** 425 Lafayette Street (598-7150).

NORTH SHORE FISH—Israel Horovitz's play takes us into the lives of the workers in a frozen-fish processing plant soon to go out of business; directed by Stephen Zuckerman. With Elizabeth Kemp, Wendie Malick, Margaret Whitton, Jon Pankow, Laura San Giacomo, Michelle Faith, Cordelia Richards, Mary Klug, and Thomas Waites. Wed. thru Fri. at 8 p.m., Sat. at 5 and 9 p.m., Sun. at 3 and 7 p.m.; $13 and $16; thru 2/15. **WPA Theatre,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the present cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

THE RISE OF DAVID LEVINSKY—A musical with book and lyrics by Isaiah Sheffer, and music by Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. Featured in the cast are Larry Kert, Avi Hoffman, Bruce Adler, Arthur Howard, W. M. Hunt, Jean Kauffman, Jack Kenny, Rende Rae Norman, David Vosburgh, Larry Raiken, Judith Cohen, Lynne Wintersteller, and Eleanor Reissa. Wed. thru Fri. at 8 p.m., Sat. at 5 and 8:30 p.m., Sun. at 2 and 6:30 p.m., Wed. at 2 p.m.; $24.50 and $27.50. **John Houseman Theatre,** 450 West 42nd Street (967-9077).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $18 to $24. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

TASTER'S CHOICE—Christopher Blake's comedy about a food critic who has lost his sense of taste and smell; directed by Gregory Dale. Featured in the cast are James Jenner, Anna Scott, Lee Beltzer, Florence Fox, Tom McMorrow Jr., Fay Cooper, and James Davies. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8. **South Street Theatre,** 424 West 42nd Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With the author and Becky London. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

WHISPERS—Crispin Larangeira's story of a man and woman, exiled in Siberia, who find each other and rediscover their lives; directed by Nancy Gabor. Featured in the cast are Joan MacIntosh and Stephen Rowe. Wed. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $12 to $14. **Open Space Theater,** 224 Waverly Place (279-4200).

THE WIDOW CLAIRE—Matthew Broderick and Hallie Foote star in Horton Foote's play about suitors in a small Texas town all wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $33; thru 2/15. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*Panache!,* Ron Mark's story of a 68-year-old actor who finally gets a chance to play Cyrano de Bergerac; directed by Stanley Brechner. Featured in the cast are Rebecca Schull, Yusef Bulos, Ann Sachs, Sol Frieder, Richard Haversham, Steve Gilborn, and Sam Gray. Tues. thru Thurs. & Sat. at 8, Sun at 2 & 7 p.m.; $18.50; thru 2/22. **92nd Street Y,** 1395 Lexington Ave. (427-6000).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory: Brecht and Weill's *Happy End;* 1/30 at 8 p.m. Christopher Marlowe's *Massacre at Paris;* 1/29 and 31 at 8; $10. Anthony Urgo's *The Life and Times of Edwin Booth,* with Douglas Overtoom; 1/25 at 8, 2/1 at 2; $10. **Theater 22,** 54 W. 22nd St. (279-9321).

CHICAGO CITY LIMITS—*Taking Liberties,* an improvisational revue with audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—*The Musical Comedy Murders of 1940,* John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $26; thru 2/15. **Circle Repertory Company Theater,** 99 Seventh Avenue South (924-7100).

CITY REPERTORY THEATRE—*A Woman's Place,* a theater piece with music, conceived by Susan Riskin as a tribute to women, past and present, and directed by Robert Crest. Wed. thru Sun. at 8 p.m.; $8; 1/28 thru 2/8. **Women's Interart Center Annex,** 2nd floor, 552 West 53rd Street (477-0984).

EQUITY LIBRARY THEATRE—A revival of *Take Me Along,* with music and lyrics by Bob Merril, book by Joseph Stein, and Robert Russell; based on Eugene O'Neill's *Ah, Wilderness,* a nostalgic musical of family life in 1910. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m., thru 2/1. From 2/12 thru 3/1, a revival of Lillian Hellman's *The Little Foxes,* wherein you'll find out what happened to the Hubbards from last season's *Another Part of the Forest.* **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—Seret Scott's play, *Pardon/Permission,* directed by the author, is about three people who have gone too far and loved too much. Thurs. thru Sun. at 8 p.m.; $8; thru 2/8. **Cuando Building,** 9 Second Avenue (477-2522).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8; re-opens 2/6. **Theater,** 79 East 4th Street (254-5060).

IRISH ARTS CENTER—Gregory Teer's *The Tunnel* explores the frustrations of IRA prisoners in an internment camp; directed by Jim Sheridan. Featured in the cast are Ciaran Reilly, Jim Sheridan, Liam Clarke, Nye Heron, Frank McCourt, and Don Creedon. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $15. **Theater,** 553 West 51st Street (757-3318).

JEAN COCTEAU REPERTOIRE—John Webster's *The Duchess of Malfi,* wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror; Anthony Naylor directs. John Steinbeck's *Of Mice and Men,* the American classic retold for the stage; directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $15; in repertory thru 2/6 with *Duchess of Malfi.* From 1/29, Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy; in repertory thru 5/24. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Michael Golder's *The Square Root of Three* revolves about the relationships of three generations of a family; directed by Steven Robman. Featured in the cast are Bonnie Gallup, Larry Block, Dominic Chianese, Brian Drillinger, and Sylvia Kauders. Tues., Wed., Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

LA MAMA ANNEX—Thru 3/1, Priscilla Smith and Keith David appear in *Fragments of a Greek Trilogy,* two evenings of theater based on the plays of Sophocles and Euripides; conceived, adapted, and directed by Andrei Serban, with music by Elizabeth Swados. (All three plays, *Medea, Electra,* and *The Trojan Women,* are performed in ancient Greek and also in Latin and unrecognizable languages Call theater for performance schedules. **La Mama Annex,** 74A East Fourth Street (475-7710).

LA MAMA E.T.C.—Harvey Fierstein's *Safe Sex,* three one-acters, directed by Eric Concklin: *Manny and Jake,* featuring John Mulkeen and John Bolger; *Safe Sex,* featuring Harvey Fierstein (the playwright) and John Bolger, and *On Tidy Endings,* featuring the same Harvey Fierstein, Anne DeSalvo, Ricky Addison Reed, and Billie McBride. Wed. thru Sun. at 9 p.m.; $10; thru 2/1. **La Mama E.T.C. Theatre,** 74A East Fourth Street (475-7710).

MANSTAGE PROJECT—A company devoted to plays of the male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons; Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $10. In repertory (thru 2/4) with *Forbidden Trees,* by Serge Sirois, a French-Canadian play based on a Chicago mass-murderer; directed by Lester Malizia. Sun. thru Wed. at 8 p.m.; $8. **Shandol Theatre,** 137 West 22nd Street (243-9504).

MISSION THEATER—Steven Katz's *The Stones of Venice,* an experimental work juxtaposing the frustrated honeymoon of the art historian John Ruskin, and his wife Effie Grey, with the life of Michelangelo. Featured in the cast are Joyce Leigh Bowden, Christopher Combes, and Ed Vincent. 1/28 and 29 at 8 p.m.; $8. **New York Academy of Art,** 419 Lafayette Street, next to the Public Theater (645-5737).

NEGRO ENSEMBLE COMPANY—Gus Edwards's *Ramona,* set on an island in the Caribbean, centers on the love life of an uninhibited woman; directed by Douglas Turner Ward. Wed. at 3 and 8 p.m., Thurs. and Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20; from 2/28. Negro Ensemble production at **Theatre Four,** 424 West 55th Street (246-8545).

PEARL THEATRE COMPANY—Richard Brinsley Sheridan's *The Rivals,* a comedy of manners with jealous lovers, disguised lovers, a demurring lover, and of course Mrs. Malaprop; directed by Shepard Sobel. With Joanne Camp, James Nugent, Frank Geraci, Rose Stockton, Michael Hill, Patrick Turner, Stuart Lerch, Joseph Warren, Anna Minot, and Robin Westphal. Thurs. thru Sat. at 8 p.m.; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

PLAYWRIGHTS HORIZONS—Richard Greenberg's *The Maderati,* a comedy of manners about young would-be artists and writers; directed by Michael Engler. Featured in the cast are Amanda Carlin, Patricia Clarkson, Anna Levine, and Lenny Von Dohlen (all these people have films coming up!). Tues. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 3 and 7 p.m.; $18 to $20; from 1/30. **Mainstage,** 416 West 42nd Street (279-4200).

PUERTO RICAN TRAVELING THEATRE—Rene Aloma's *A Little Something to Ease the Pain* is a drama concerned with the struggles of a Cuban family to retain their familial ties despite the political ideologies which threaten to split them; directed by Mario Ernesto Sanchez. Featured in the cast are Jorge Luis Ramos, Ruban Pla, Jeannette Mirabal, Laura Delano, Graciela LeCube, Cari Gorostiza, Graciela Mas, Rita Ben-Or, and Carmen Rosario. In Spanish, Sat. and Sun. at 2:30 and 8 p.m.; in English, Wed. thru Fri. at 8 p.m.; $10; thru 2/22. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays, and $16 to $18 for musicals. Thru February. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. Featured in the cast are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun. at 8 p.m., except on Sat., when it's at 7 and 10 p.m.; $20; thru 2/1. **Ridiculous Theatrical Theatre,** 1 Sheridan Square (691-2271).

ROUNDABOUT THEATRE COMPANY—Karen Allen stars in a revival of William Gibson's *The Miracle Worker,* his first play about the child Helen Keller (Eevin Hartsough); directed by Vivian Matalon. Others in the cast are Laurie Kennedy, Jack Ryland, Frances Foster, Victor Slezak, Frank Hamilton, John Niespolo, and Elizabeth Owens. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; from 2/18. **Roundabout Theatre,** 100 East 17th Street (420-1883).

SOHO REPERTORY—David Lan's *Sergeant Ola and His Followers,* tale of the bizarre reaction of New Guinea natives to colonialism and their worship of Western consumer goods; directed by Tazewell Thompson. Thurs. thru Sat. at 8 p.m., Sun. at 4 p.m.; $10; 1/30 thru 2/21. SoHo Repertory at **Greenwich House Theatre,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abby and Veronica.* Phone theater for performance schedule. **13th Street Repertory,** 50 West 13th Street (675-6677).

TRIANGLE THEATRE COMPANY—Revival of Brian Friel's *Faith Healer,* a Rashomon-like drama of a traveling healer who has plied his skill over Wales and Scotland, together with his wife and manager; directed by Evan Yionoulis. Featured in the cast are George Taylor, Caitlin Hart, and Ian Trigger. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 2/8. **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

WESTSIDE REPERTORY—An Anton Chekhov comedic drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; 2/6 thru 4/26; $9. **Theatre,** 252 West 81st Street (874-7290).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A PUERTO CERRADO (NO EXIT)—Jean Paul Sartre's one-acter, directed by Angel Gil Orrios. Fri. and Sat. at 8 p.m., Sun. at 4; $8; thru 2/8 (in Spanish). **I.A.T.I. Theater,** 9 East 16th Street (242-9861).

AWAY FROM ME—Jane Frances has written and directed this comedy concerning an aging Chaplinesque character whose libido overcomes his common sense. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $8; from 2/6. Blue-Green Theatre Company production at the **Gene Frankel Theatre,** 24 Bond Street (246-4439).

BETTER LIVING —James van Maanen's play tells about three divorced men and a single man living together under one roof; directed by Robin Swados. Featured in the cast are Richard Bowme, Charles Major, Tom Gerard, and Gordon MacDonald. Wed. thru Sat. at 8, Sun. at 3; $10; thru 2/1. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 & 7; $15. **Corner Loft Theater,** 99 University Place (228-0056).

BROWN ALICE—Carroll's *Alice in Wonderland,* adapted by Marie Thomas, music by Dexter Allgood, choreography by Patrick Mathieu; about Alicia, a young Puerto Rican who discovers the enchantment of New York City. 1/31 at 2 and 7 p.m.; $7 (adults), $5 (kids and seniors). **Davis Hall Theatre,** 134th Street and Convent Avenue (690-6900).

THE DELUSION OF ANGELS—Don Rifkin's comedy-drama which envisions the romance of Emily Brontë's Heathcliff and Catherine in a modern academic setting; directed by Neile Weissman. Featured in the cast are James Selby, Richard Hughes, Michael Ornstein, and Kathryn Layng. 1/28 thru 2/14 (call for specifics); $6 to $8. **Actors Outlet Theatre,** 120 West 28th Street (645-0783).

HARD WORK—A collaborative work examines the lives of many women and their struggles to transcend the roles in which society has placed them; directed by Daphne Greaves. Featured in the cast are Diane Shaker, James Adler, Maureen Nelligan, Alyssa Allyn, Joan Kane, and Karen Getiaburo. Mon. thru Fri. at 6:30 p.m.; $6; thru 1/30. **ATM,** 15 John Street, 4th floor (406-9102).

KENNETH DANGER'S SUICIDE—*A Highly Neurotic Comedy,* written by Tod Alcott, directed by Gary Garrison. Featured in the cast are Doug Stone, Kent Carrico, Joseph Callari, Pauline Gagnon, Linda Noble, and Sheila Ball. It's about a rock 'n' roll idol and the demands placed upon him by those nearest and dearest. Wed. thru Sat. at 8 p.m.; $6 and $7; 1/28 thru 2/7. **Brooklyn Playworks Performance Loft,** 674 Fourth Avenue, Brooklyn (718-499-2293).

THE LAST TIME—A play by Michael Huston and Jennie Staniloff (who also play the leads) chronicles the complex friendship of a writer and an actress from their teenage pact to lead a romantic life in Paris to the reality of their lives as single women in their thirties; directed by Dolph Greene. Others in the cast are Russell Cook, Keven Murphy, Joe White, Remo Portelli. Thurs.-Sat. at 8, Sun. at 3; from 1/29; $8. **Sargent Theatre,** 314 West 54th Street (874-0835).

LOON WOMAN—Margaret Hunt's story of a determined single mother's struggle to be an artist against the obstacles of our time; directed by Carter Inskeep. With Stacey Gladstone, Michael Varna, Kate Coyle, Sam Guncler, and Patrice Donnell. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; 2/5 thru 3/1. **StageArts Theatre,** 120 West 28th Street (206-9140).

MARRY ME A LITTLE—A revival of Stephen Sondheim's 1980 musical, starring Liz Callaway and John Jellison; directed by Stephen Lloyd Helper. It's about two singles who find themselves alone on a Saturday night. Songs are taken from a variety of Sondheim musicals. Thru 2/7; $10. Phone for details. **York Theatre,** 2 East 90th Street (534-5366).

A MATTER OF CONSCIENCE—Veona Thomas's comedic drama, directed by Seret Scott, features Donna Smith, Wendi Franklin, Angeles Echols, and Richard Lemerise. Fri. and Sat. at 8, Sun. at 3; thru 2/22. **National Black Theatre,** 2033 Fifth Ave. (427-5615).

OUT TO LUNCH—A musical revue with an urban theme, written and composed by Wally White (a staff writer for *The New Yorker*). Mon. thru Fri. at 12:15 p.m.; thru 1/30. FREE! **Quaigh Theatre,** 108 West 43rd Street (221-9088).

ROUND AND ROUND THE GARDEN—A revival of Alan Ayckbourn's comedy in which he mixes three couples together and stirs them briskly; directed by Steven Keim. Featured in the cast are Suzanne Wright, Ann Pasquale, Mark Lainer, Adam Cunningham, and Barbara Courtney. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 2/8. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

THE SEVEN DEADLY SINS—A re-telling of the classic as seen through the eyes of Hispanic-American playwrights: Lynne Alvarez, Migdalia Ruz, Jose Pelaez, Eduardo Machado, Ozzie Rodriguez, Julio Marzan, Michael Alasa. Fri. and Sat. at 8, Sun. at 3; $6; thru 2/1. **DUO Theatre,** 62 East 4th Street (598-4320).

22 CIGARETTES PAST 3—John DiCarlo's comedy, directed by Jon Tanner. Featured in the cast are Theresa Cornish, John Sumakis, and John DiCarlo. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 2/5 thru 15. **NOHO Playhouse,** 2 Bond Street (289-6440).

THE UNEXPECTED GUEST—Agatha Christie's mystery, directed by Fred Fondren, features Stephen Broker, Robert Sterling, Michael Campbell, Ginette Molina, Tony Kish, Wiliam Hilkert, and Ruth Machler. Fri. and Sat. at 7 p.m., Sun. at 3 p.m., thru 2/1; $8. **Prometheus Theatre,** 239 East 5th Street (477-8689).

WE SHALL—A play by Karmyn Lott set in the days of the civil-rights movement and celebrating the first anniversary of Dr. Martin Luther King Jr. Day; directed by Anderson Johnson. Featured in the cast are Jeffrey Harmon, Jimmy Foster, and Consuelo Hill. Thurs. and Fri. at 8, Sat. at 2:30 & 8, Sun. at 3; $8; thru 2/8. **Theatre Guinevere,** 15 W. 28th St. (279-1980).

WICKED PHILANTHROPY—Original work, by Diderot, tells of a benevolent trickster in a Figaro (Beaumarchais) role; directed by Pamela Billig. Richard Pruitt stars and there's a cast of twelve. Wed. thru Sat. at 8 p.m., Sun. at 2 p.m.; $8 to $10; thru 2/8. **TOMI Theatre,** 23 West 73rd Street (724-9129).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KATE AUGENBLICK/LOREN MUNK—Recent abstract paintings/Recent prints. Thru 2/7. Cecil, 16 E. 72nd (517-3605).

JEFF BEER—Sculptures composed of found objects welded together, thru 2/12. Schlesinger-Boisanté, 822 Madison (734-3600).

FREDERICK BROSEN—New watercolors, thru 2/7. Staempfli, 47 E. 77th (535-1919).

CARMEN CICERO/IRVING KREISBERG—Watercolors by both, thru 2/14. Graham Modern, 1014 Madison (535-5767).

PIERRE DUNOYER/MINEKO GRIMMER—A series of abstract paintings entitled "Gray"/A sound-producing kinetic sculpture. Thru 2/21. Haime, 1000 Madison (772-7760).

PETER LEE—Paintings from 1976–1986, of Central Park, Flushing Meadows-Corona Park, and the City's neighborhood gardens, thru 2/13. Arsenal, Fifth Ave. at 64th, in Central Park (360-1306).

GRAHAM MARKS—Ovoid-shaped ceramic sculptures, thru 2/7. Sculpture Center, 167 E. 69th (879-3500).

DAVID PARK—Fifty paintings by this California artist (1911–1960), who was one of a group of artists associated with Bay Area Figurative Painting, thru 2/28. Salander-O'Reilly, 22 E. 80th (879-6606).

JON SCHUELER—Watercolors, drawings, and paintings inspired by the dramatic skies over the west coast of Scotland, thru 2/5. Perlow, 980 Madison (517-5858).

BARBARA SCHWARTZ—Twelve recent cast aluminum wall reliefs, thru 1/31. Hirschl & Adler Modern, 851 Madison (744-6700).

FREDERICK SERGER—Landscapes, still lifes, and portraits painted in Eastern Europe and Paris, and later, in the United States, by this Czechoslovakian-born artist (1889–1965), 1/30–3/14. La Boetie, 9 E. 82nd (535-4865).

WAYNE THIEBAUD—Nineteen color prints by this California-based artist; thru 2/7. Hamilton, 19 E. 71st (744-8976).

57th Street Area

MILTON AVERY—Paintings from the artist's estate, thru 1/31. Borgenicht, 724 Fifth (247-2111).

LOTHAR BAUMGARTEN—Recent works that explore myths and anthropological subject matter, thru 2/7. Goodman, 24 W. 57th (977-7160).

RONNIE BOGAEV—Recent paintings inspired by a summer's sojourn in a villa outside Florence, thru 2/1. French, 41 W. 57th (308-6440).

JAMES BOHARY—Works on paper, thru 2/17. Prats, 24 W. 57th (315-3680).

ILYA BOLOTOWSKY—Paintings from 1950–1981, thru 1/31. Washburn, 41 E. 57th (753-0546).

LOUISE BOURGEOIS/ANDY WARHOL—Paintings from the 1940's/Sewn composite black-and-white photographs made between 1975–1985. Thru 1/31. Miller, 41 E. 57th (980-5454).

JORGE CASTILLO/DANIEL QUINTERO—Paintings that combine realism and abstraction/Figurative paintings and drawings. Thru 1/31. Marlborough, 40 W. 57th (541-4900).

HOWARD COOK—Etchings and woodcuts of New England, the Southwest, Mexico, New York, and Paris, by this artist who died in 1980, thru 2/14. Cole, 200 W. 57th (333-7760).

JOSEPH CORNELL—Box constructions and collages, thru 1/31. Pace, 32 E. 57th (421-3292).

ALAN COTE—Recent paintings and drawings, 2/3–28. Washburn, 41 E. 57th (753-0546).

NICOLA DE MARIA—New paintings and an installation, thru 1/31. Maeght Lelong, 20 W. 57th (315-0470).

ENRICO DONATI—Surrealist paintings and objects from the 40s, thru 2/28. Zabriskie, 724 Fifth (307-7430).

MARCEL DUCHAMP—Paintings, sculptures, "readymades," and works on paper, thru 2/7. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

CHUCK DUGAN—New large-scale expressionistic paintings, thru 2/7. Frumkin, 50 W. 57th (757-6655).

CLEVE GRAY—A retrospective of paintings, from 1946–1986, thru 2/3. Armstrong, 50 W. 57th (582-8581).

STEPHEN GREENE—Recent abstract paintings, thru 2/7. Pearl, 38 E. 57th (838-6310).

MAURICE GROSSER/NANCY HAGIN—Recent landscape paintings by this artist who died in December 1986/Realist still-life paintings. 1/31–2/25. Fischbach, 24 W. 57th (759-2345).

HANS HOFFMAN/TERENCE LA NOUE—Early figurative paintings,thru 2/7/New paintings on unstretched canvas, thru 1/31. Emmerich, 41 E. 57th (752-0124).

RICK HORTON—Visual diaries, in paintings on paper and board, thru 2/14. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

HENRI LAURENS—Figurative bronze sculptures from 1925–1950, thru 2/7. Del Re, 41 E. 57th (688-1843).

REGINALD MARSH/BERNARD STERN—Recent paintings on canvas and paper with insect motifs/Paintings of New York scenes with figures in tempera, ink wash, and watercolor. 1/31–2/25. Deutsch, 20 W. 57th (765-4722).

NABIL NAHAS/ALAIN KIRILI—Recent non-objective gold paintings with textured surfaces/Totemic sculptures made of forged aluminum, terracotta, and wood. Thru 2/14. Solomon, 724 Fifth (757-7777).

KATHERINE PORTER—Thirteen recent large-scale paintings that explore urban and pastoral themes, thru 1/31. Janis, 110 W. 57th (586-0110).

HARVEY QUAYTMAN—Recent paintings, thru 2/18. McKee, 41 E. 57th (688-5951).

ODILON REDON—Thirty prints by this Symbolist painter, thru 2/14. Fitch-Febvrel, 5 E. 57th (688-8522)

JOHN STORRS—Prints and drawings from the period of World War I through the '30s, thru 2/4. Schoelkopf, 50 W. 57th (765-3540).

RON TATRO—Painted steel sculptures by a California-based artist, thru 2/14. Lever/Meyerson, 16 W. 57th (977-9444).

DOROTHEA TANNING—Drawings from 1948–1986, by this American Surrealist, thru 2/7. Kent, 41 E. 57th (980-9696).

CARL NICHOLAS TITOLO—Miniature paintings that combine landscapes of Italy and New York with more personal imagery, 1/31–2/28. Dintenfass, 50 W. 57th (581-2268).

ROBIN UTTERBACK—Recent abstract mixed-media constructions, 1/31–2/28. De Nagy, 41 W. 57th (421-3780).

ROBERT WARRENS—New large-scale landscape paintings and two polychrome sculptures, 1/30–2/26. Frumkin, 50 W. 57th (757-6655).

LLOYD WRIGHT—Architectural drawings, thru 1/31. Protetch, 37 W. 57th (838-7436).

East Village

ROBERT BEAUCHAMP—Selected paintings by this American Expressionist, thru 2/1. M-13, 413 E. 9th (505-9016).

TOM BRAZELTON—Paintings that depict this artist's idealized vision of nature, thru 2/15. Art City, 439 E. 9th (420-0867).

PAULA COLLERY—Recent paintings and drawings of floating spheres, thru 2/7. Six to Six, 626 E. 14th (982-4586).

PEGGY CYPHERS—"Natural Selection"—paintings inspired by Darwin's theory of adaptation and survival, 1/28–2/15. Ground Zero, 240 E. 9th (477-4435).

KATE ERICSON/MEL ZIEGLER—Collaborative installation works that have the concept of "time" as a theme, thru 2/15. Loughelton, 19 Second Ave. (529-2288).

ROBERT GARRATT—Paintings that make reference to 19th-century European and American paintings, depicting landscapes, nudes, and cowboy scenes, thru 2/15. International With Monument, 111 E. 7th (420-0517).

C.S.H. JHABVALA—Watercolors and drawings of New Delhi and New York City, thru 2/8. Humphrey, 242 E. 5th (529-0692).

BARRIE KARP/JOHN DUCH—Altar-like paintings of female symbols set against bright planes of color/Abstract paintings with scraped, layered surfaces. 1/28–2/15. Rastovski, 534 E. 6th (533-6830).

JULIUS KLEIN—Paintings and installations, thru 2/15. Gerstad, 44 E. 1st (777-4058).

MEREDITH LUND—"An Illuminated Text"—paintings on the subject of representation of women, thru 2/1. Avenue B, 167 Ave. B (473-4600).

JOHNNY SWING—"Post-Maximalism With Springs and Wheels"—a sculptural installation, thru 2/6. St. Marks, 411 E. 9th (505-9716).

JOHN TORREANO—Floor pieces and wall constructions that look like cut gems, in an exhibition titled, "One Hundred Diamonds," thru 2/15. Wolff, 513 E. 6th (460-5844).

SoHo and TriBeCa

NANCY CHUNN—Paintings in which maps of countries are interweaved with large shapes of industrial equipment, thru 2/7. Feldman, 31 Mercer (226-3232).

ED CLARK—Large-scale abstract paintings, thru 2/8. Art 54, 54 Greene (242-0876).

HENRY DARGER—Eccentric drawings by an "Outsider" artist who lived in Chicago until his death in 1973, thru 2/4. Esman, 70 Greene (219-3044).

VERNON FISHER—New paintings of kaleidoscopic imagery, 1/31–2/28. Gladstone, 99 Greene (431-3334).

JOHN GILLEN/ELISE SIEGEL—Cantilevered wall sculptures in plaster-covered plywood/Wall sculptures in simple volumetric shapes that have been warped, twisted, elongated, and folded. Thru 2/21. Rubin, 411 W. Broadway (226-2161).

KEN GOODMAN/JUDY RIFKA—New paintings/New works on paper. Thru 2/4. Alexander, 59 Wooster (925-4338).

THOMAS GRUENEBAUM—Mixed-media works on plywood, thru 2/7. Ingber, 415 W. Broadway (226-2221).

MICHAEL HARDESTY—An audio-visual installation, 1/31–2/21. Van Eck, 420 W. Broadway (219-0717).

ART

KEITH HARING—Recent sculpture and paintings, thru 2/1. Shafrazi, 163 Mercer (925-8732).

ROBERT HELM—Paintings of figures and recognizable objects in unusual landscape spaces, on surfaces that combine in-laid wood veneers, leather tooling, and metal, 1/31–2/28. Thorp, 103 Prince (431-6880).

MARTIN JOHNSON—A wall to wall installation of found paintings and reproductions that have been altered by the artist, thru 2/7. Kind, 136 Greene (925-1200).

JANNIS KOUNELLIS—Recent wall pieces and one free-standing work, incorporating steel, wood, lead, wax, burlap, and flaming gas burners, thru 2/7. Sonnabend, 420 W. Broadway (966-6160).

GERALD LAING—Recent sculpture, thru 2/14. Totah, 152 Wooster (475-8330).

LOUISE LAWLER—An installation of photographs, editions, words, and drinking glasses on painted walls, thru 2/14. Metro Pictures, 150 Greene (925-8335).

BOB LENS/RALPH LERNER—Acrylic mask paintings, woodblock prints, and an installation/Architectural drawings and models for the Indira Gandhi National Center for Arts. Thru 2/14. Nichols, 83 Grand (226-1243).

WILLY LENSKI—Paintings that make references to 19th-century Romanticism and pre-war American art, thru 2/8. Neo Persona, 51 Hudson (406-9835).

RUVEN LEVAV—Paintings of imaginary landscapes, thru 2/28. Blom & Dorn, 164 Mercer (219-0761).

JACKIE LIPTON/STEVEN BALKIN—Abstract paintings/Mythical landscape paintings. Thru 2/7. Condeso/Lawler, 76 Greene (219-1283).

GEORGE TERRY MC DONALD—Paintings that explore issues such as interracial tension and middle-class life in suburbia, thru 2/7. Neale, 320 Lafayette (431-5077).

JANET MC KIERNAN—Recent paintings, thru 2/7. Semaphore, 137 Greene (228-7990).

MARK METCALF/STEPHEN DINSMORE—Paintings by both, of New York as viewed from Brooklyn. Thru 2/14. Wren, 153 Mercer (219-1119).

CARMENGLORIA MORALE/STEPHEN ROSENTHAL—Recent abstract paintings by both, thru 2/7. Rosenberg, 115 Wooster (431-4838).

OLIVER MOSSET—New paintings, thru 2/11. Gibson, 568 Broadway (925-1192).

FRANC PALAIA—Frescoes, sculptures, and photographs that are simulated fragments of urban Italian archeology, thru 2/7. Bryers, 111 Greene (925-8058).

FAITH RINGGOLD—Painted "story" quilts, thru 2/7. Steinbaum, 132 Greene (431-4224).

ANTHONY JOSEPH SALVATORE—Paintings of visionary, apocalyptic, and biblical scenes by an "Outsider" artist, thru 2/14. Cavin-Morris, 100 Hudson (226-3768).

BARBARA THOMAS—Recent abstract paintings, thru 2/7. Allen, 110 Greene (334-9710).

JACK TWORKOV—A survey of works on paper, from 1933–1982, thru 2/18. Hoffman, 429 W. Broadway (966-6676).

JULIE WACHTEL/ALLAN MCCOLLUM—Paintings/Sculpture. Thru 2/7. Brown, 100 Greene (219-1060).

ANDY WARHOL—Hand-painted images taken from popular comic strips, 1960–62, thru 6/13. Dia Art Foundation, 77 Wooster (431-9232).

ROBERT WILSON—Recent drawings for *Alceste, Alcestis, the CIVIL warS, Hamletmachine,* and *Salome,* thru 2/14. Cooper, 155 Wooster (674-0766).

DAN WOFFORD—Large-scale abstract paintings, thru 2/28. Twining, 568 Broadway (431-1830).

Other

AUSTE/SCOTT KILGOUR—Paintings of "glamour girls gone wild"/Paintings on wood, burlap, and blackboard that incorporate the natural textures of these surfaces. Thru 2/7. 56 Bleecker (219-8836).

LIBERO CONCORDIA—Recent paintings, thru 2/10. Ala, 32 W. 20th (741-3344).

SUSAN ROTHENBERG—"The Horse Paintings: 1974–1980," thru 2/28. Gagosian, 521 W. 23rd (807-0807).

MAURA SHEEHAN & ALFREDO JAAR/RICK HORTON—Installation pieces/Works on paper. Thru 2/28. Grey Art Gallery, 33 Washington Place (598-7603).

LAREN STOVER—New works on paper with aquatic and celestial themes, thru 2/1. Bernarducci, 17 E. 17th (206-7578).

IKKO TANAKA—Books, posters, and other works by this renowned Japanese designer, 2/2–20. Cooper Union, Third Ave. at 7th St. (254-6300).

GREGORY WILLIAMS—Paintings, thru 2/14. Cordier & Ekstrom, 417 E. 75th (988-8857).

FRANK YOUNG—An installation entitled, "Mom, Dad, and other Obsessions," thru 2/19. Cornelius, 170 Fifth (243-7171).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Paintings, drawings, and sculpture by Cremonini, Dine, Downes, Ipousteguy, Kuper, Leger, Steinberg, others; thru 2/28.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Paintings, drawings, prints, photographs, and sculptures from the Nancy Sayles Day Collection of Modern Latin American Art, owned by Rhode Island School of Design's Museum of Art, thru 4/5.

CHILDS—956 Madison (772-6606). "Belle Epoch: Intriguing Women in Prints and Drawings," with works by Chanine, Helleu, Lautrec, Roussel; thru 3/7.

FOURCADE—36 E. 75th (535-3980). Drawings by Abakanowitz, Berlant, Chamberlain, De Maria, Heizer, Morley, Rockburne, others; thru 2/7.

GOETHE HOUSE—1014 Fifth (744-8310). "Desire for Life"—a show honoring the City of Berlin, with serigraphs by Bach, Castelli, Fetting, McLean, Middendorf, Penck, Salomé, others; thru 2/21.

MARBELLA—28 E. 72nd (288-7809). 19th-century American landscape paintings by Bierstadt, Hallowell, Lawson, Sloan, others; thru 2/28.

PRAKAPAS—19 E. 71st (737-6066). Prints by Bauhaus members and artists whose works were published by the Bauhaus, including Albers, Boccioni, De Chirico, Feininger, Klee, Schwitters, others; thru 2/25.

WENDER—3 E. 80th (734-3460). Paintings by modern Chinese artists; thru 2/2.

57th Street Area

BLUM HELMAN—20 W. 57th (245-2888). "White," with works by Arp, Fontana, Hunt, Manzoni, Oldenburg, Ryman, others; thru 1/31.

HERSTAND—24 W. 57th (664-1379). "Reliefs: From Ancient Egypt to Calder"; thru 2/21.

I.B.M.—Madison Ave. at 56th (407-6100). "Tokyo: Form and Spirit"—a survey of Japanese design from the Edo period (1603–1868) to the present; thru 2/7.

JACOBSON—50 W. 57th (582-4695). Works by Paul, C. Smith, M. Smith, Watler, Zych; thru 2/14.

ROSENBERG—20 W. 57th (757-2700). Works by Blumenfeld, Calder, Jenkins, Katzen, Kurz, Marini; 1/28–3/4.

East Village

AMERICAN FINE ARTS—511 E. 6th (477-2279). Recent sculpture by Acconci, Brenner, Gayman, Younger; thru 2/10.

CAPP—223 E. 10th (982-4444). "Post-Pythagoreans and Pluralists," with recent abstract painting and sculpture by Bicini, Evelyn, Pierson, Ruben; thru 2/1.

CASAS TOLEDO OOSTEROM—235 E. 4th (777-2177). "Art and the Computer," with works by Bridgwood, Gardiner, Kerlow, Miller, Roloff; thru 2/8.

GOOD—39 Great Jones (420-9063). "True Pictures," with works by Dryer, Faust, Hopkins, Koons, Laib, Lamka, Prince; thru 2/7.

PARKER BRATTON—322 E. 11th (228-7023). Expressionistic works by Calomino, Foster, Ritchie, Zwerling; thru 2/1.

PIEZO ELECTRIC—200 Ave. A (505-6243). "Metaphysics," with works by Armleder, Bleckner, Kubota, Montano, others; thru 2/8.

P.P.O.W.—337 E. 8th (529-1313). "All the News That's Fit for Prints," with works by Arneson, Benton, Burden, Evergood, Gropper, Haacke, Kruger, Lozowick, Marsh, others; thru 2/8.

SRAGOW—436 E. 11th (477-6284). Abstract paintings by Cunningham, Gallagher, Rudolph; thru 2/22.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Dennis Adams: Building Against Image"; "Sam Samore: Menace"; thru 2/21.

ART IN GENERAL—79 Walker (219-0473). Works by Amoroso, Dolberg, and Grimes, selected by Dorothea Rockburne; 1/31–2/20.

BEITZEL—113 Greene (219-2863). Recent sculpture by Dudding, Hepper, Rohm; thru 1/31.

CUTLER—164 Mercer (219-1577). "Mind-Matter," with works by Brenner, Evans, McCaslin, Pleasants, Wilson, others; thru 2/4.

DILAURENTI—383 W. Broadway (925-5100). Works on paper by Barni, Cottingham, Heffernan, Nakian, Nesbitt, Smith; thru 2/14.

EXIT—578 Broadway (966-7745). "Immigrants and Refugees/Heroes or Villains," with works by Tseng Chwong Chi, Van Dalen, Komar and Melamid, Pozzi, others; thru 2/14.

HENOCH—80 Wooster (966-6360). Paintings, sculpture, and furniture works by gallery artists; thru 2/8.

MARCUS—578 Broadway (226-3200). Drawings and prints by Adams, Byron, Henderson, Shaver, Tansey, others; thru 2/4.

MILLIKEN—98 Prince (966-7800). Works on paper by gallery artists; thru 2/3.

MOCHA—584 Broadway (966-6699). "Connections Project/Conexus: A Collaborative Cross-Cultural Exhibit"—works by 150 women artists from Brazil and the U.S.; thru 2/8; "The Mining Town of Morococha"—photographs by Rodriguez and Antmann; thru 3/22.

NATKIN—395 Broadway (925-4499). Works by Argento, Cottingham, Dillon, Rauschenberg, Rivers, Robbins, others; thru 2/14.

NOSEI—100 Prince (431-9253). Works by Kruger, LeMieux, Nagy, Welling; thru 1/30.

PLUMB—81 Greene (219-2007). Melancholy as a subject in works by Johns, Marden, Oppenheim, Seborovski, Shapiro, Sheehan; thru 2/14.

SHAPOLSKY—99 Spring (334-9755). Abstract paintings & sculptures by Cherry, Ethe, Ruben; 1/31–2/28.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Works by Battenfield, Kahn, Lipfert, McFadyen; thru 2/21.

Other

CITY—2 Columbus Circle (974-1150). "rUSsia," with works by Bakhchanyan, Bidlo, Gaetano, Lerman, Wall, Wojnarowicz, others; thru 2/21.

PAINE WEBBER—1285 Ave. of the Americas (481-3080). Museum of American Folk Art's "Carousel Folk Art From the Charlotte Dinger Collection"; thru 3/28.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Organe St., Brooklyn (718-875-4031). Site-specific sculptural installations by Maksymowicz, Stettner, Takasugi; thru 2/28.

PHOTOGRAPHY

BERENICE ABBOTT—"The Beauty of Physics"—black-and-white photographs of scientific processes, 1/30–3/27. New York Academy of Sciences, 2 E. 63rd (838-0230).

CONSTANTIN BRANCUSI—Photographs of his studio and his sculptures, plus self-portraits, thru 2/28. McCoy, 19 E. 71st (570-2131).

MARIANNE ENGBERG—Pinhole photographs of China, 2/3–28. Urdang, 23 E. 74th (288-7004).

SANDI FELLMAN—Color photographs in a series entitled, "The Japanese Tattoo," thru 2/21. Witkin, 415 W. Broadway (925-5510).

HENRY STREET SETTLEMENT—466 Grand (598-0400). "The Nicaragua Darkroom Project," with works by Haile, McKay, Snow; thru 2/3.

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.–Fri. 12–5, Sat.–Sun. 11-6. $2.50 admission. "Alvin Langdon Coburn: A Retrospective"; "Rene Burri: An American Dream"; thru 2/22.

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.-Fri. 11-6, Sat. 12-4. Free admission. "Spain: 1936-1939," with photographs by Capa, Centelles, "Chim," Namuth, Reisner, Taro; thru 2/28.

LIGHT—724 Fifth (582-6552). 20 x 24 Polaroid works by Evergon, Kepes, Matsubara; thru 2/14.

INGE MORATH—Portraits, thru 2/21. Burden, 20 E. 23rd (475-8790).

HELMUT NEWTON—Portraits, nudes, and fashion photographs from 1975-1983, 1/30-2/28. Staley-Wise, 177 Prince (777-1590).

NIKON—620 Fifth (586-3907). American Society of Magazine Photographers 1986 Award Winners, with works by Feininger, Maisel, Meola, Slavin, others; thru 1/31.

PACE/MACGILL—11 E. 57th (759-7999). Photographs of people and places in the American South by William Eggleston;"Crime Photographs: Pictures from the Archives of American Crime Magazines (1920-1935);" thru 3/7.

PFEIFER—568 Broadway (226-2251). "After Franco"—works by fourteen Spanish photographers; photographs by Blok and Broekmans; thru 2/5.

RICHARD ROSS—Large-scale Ektacolor photographs of objects, artifacts, animals, and sculpture in museums around the world, thru 2/28. Lieberman & Saul, 411 W. Broadway (431-0747).

SEAGRAM—375 Park, 4th floor (572-7379). Mon.-Fri. 9-5. "Locomotion: Past and Present," with photographs by Abbott, Coburn, Evans, Papageorge, Stieglitz, Weegee, others; thru 2/16.

BEN SHAN—Photographs from the 30s, thru 2/14. Photofind, 138 Spring (334-0010).

VAL TELBERG/ED BURTYNSKY—New works that combine photography, xeroxgraphy, and drawing/Color photographs of landscapes in British Columbia and the western United States. 1/31-2/28. Miller, 138 Spring (226-1220).

ARTHUR TRESS—"The Teapot Opera," with color photographs of found objects, thru 2/28. Twining, 568 Broadway (431-1830).

LEON C. YOST—Cibachrome photographs of early North American pictographs and the areas in which they were found, thru 2/15. Noho, 168 Mercer (219-2210).

PERFORMANCE

FRANKLIN FURNACE—112 Franklin (925-4671). 1/29 at 8:30: Maciej Toporowicz, Peter Grzybowski, and Magdalena Deskur in "Ding An Sich 3." $6.

P.S. 122—150 First Ave. (477-5288). 1/30-2/1 at 9: Susan Hadley and Bradley Sowash in "Reunion." $7. 1/30-31 at 10:30: "Locomotives: An Anti-Soap Opera." $6. 2/1 at 4: Hothouse Improvisations. $4.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10-5, Tues. 10-8. $3:50, seniors & students $1:50. (Free Tues. 5-8). Craft Today: Poetry of the Physical; thru 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). 10-5:45; Wed., Fri., Sat. 10-9. Contribution $3:50; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Carl Ethan Akeley, 1864-1926: Renaissance Man . . . City of Light; thru 3/1 . . . Ladies in the Field: The Museum's Unsung Explorers; thru April . . . On Tap: New York City Water; thru 3/29.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from the Burke Collection, Part II; thru 2/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Bronx: A Celebration; thru '86 . . . Monir: Graphic Work, 1975-1986; thru 5/24 . . . Romare Bearden: Origins and Progressions; thru 3/1 . . . Invisible Cities: Sculpture and Drawings by Raquel Rabinovich; thru 2/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Machine Age in America 1918-1941; thru 2/16 . . . Reinstallation of Islamic Collection . . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; thru 6/29 . . . The American Eye For Style; thru 6/29 . . . Cleve Gray: Works on Paper; thru 2/23 . . . The Hillman Foundation Collection of Modern French Painting; thru 12/87 . . . Hiroshige's *One Hundred Famous Views of Edo: Spring*; thru 3/2.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $3; seniors and students $1:50, free Tues. after 5 . . . Recollections: A Decade of Collecting; thru 3/1 . . . Perspective: The Illusion of Space; thru 3/1 . . . Crystal Palaces: The Buildings of the First World's Fairs; thru 4/26 . . . Folding Fans from the Cooper-Hewitt Collection; 2/3-5/31.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted. Mounted Oriental Porcelain; thru 3/1.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3.50, students and seniors $2. (Free Tues. 5-9). Oskar Kokoschka, 1886-1980; thru 2/16 . . . The Knife Ship From *Il Corso del Coltello;* thru 2/16.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I SE5 fighter plane . . . Remember Pearl Harbor; thru 3/31.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . *The Holocaust* by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . In The Picture; thru Aug. . . . Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel; thru 3/22 . . . The Jews of Ethiopia: A People in Transition; thru 4/19 . . . The Unknown Steinhardt; thru 4/19 . . . Remember Us to Life: The Art of Lenke Rothman; thru 4/19.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Bamana: Sculpture from West Africa; thru 3/1 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 2/1 . . . Van Gogh in Saint-Remy and Auvers; thru 3/22 . . . Luxurious and Elegant Dresses for the Dance; thru 9/6 . . . The Prints of Pieter Bruegel; thru 3/15 . . . Selections from the Ernest Erickson Collection of Ancient Chinese Art; thru 5/31 . . . Lila Acheson Wallace Wing; opens 2/3. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . . . The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century; 1/30-5/5 . . . Netherlandish Manuscripts and Books, 1470-1540; thru 4/5 . . . Young Queen Victoria; thru 4/12.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . The New York World Television Festival; thru 2/28.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed W ed. $5; students $3:50; seniors $2. Francesco Clemente: The Departure of the Argonaut; thru 2/10 . . . Mario Botta; thru 2/10 . . . The Prints of Odilon Redon; thru 2/3 . . . Jacques Lartique: Panoramas of the Twenties; thru 3/24 . . . Projects: Joel Otterson; thru 3/3.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . The Best of the Best-Dressed List; thru 5/14 . . . Selling the Show: Turn-of-the-Century Theatre Posters; thru 5/10 . . . Bellevue Hospital: 250 Years in Service to New York; thru 6/14 . . . Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time; thru 6/30 . . . Flights of Fancy: Dolls Made by Contemporary Artists; thru 6/28.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. & Tues. Suggested admission $2:50, $1:50 seniors & children. Hans Haacke: Unfinished Business; thru 2/15 . . . Three Photographers: The Body; thru 2/15 . . . Homo Video: Where We Are Now; thru 2/15.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Portraits of Power: Paintings From the Collection of the New York Chamber of Commerce and Industry; thru 2/2 . . . Made for New York: Antique Toys From the Lawrence Scripps Wilkinson Collection; thru 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; thru 3/15 . . . A Portrait of Livingston Manor: 1686-1850; thru 2/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9. Women and Literature: English and American Writers From the 18th Century to the Present; thru 5/30 . . . The Art of The New Yorker: A 60-Year Retrospective; thru 1/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . . Asian Dance Photographs by Victoria Ginn; thru 4/4.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested. New York Reviewed; thru 2/8 . . . Mike Berg Architectural Fantasies; thru 2/22 . . . 1987 Annual Juried Exhibition; thru 3/8 . . . Roberto Barni; thru 3/8.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $4, seniors $2. (Free Tues. 6-8). Twentieth-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . John Storrs: Retrospective; thru 3/22 . . . David Salle; thru 3/29. . . . Walt Kuhn: The Entertainers; thru 4/5 **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Contemporary Cutouts; thru 2/17. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection . . . Twentieth-Century Master American Photographers; 1/30-4/8.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 2/7 at 10 & 2:30: European Furniture and Works of Art. On view from 1/31. **East,** 219 E. 67th St. (606-0400). 1/28 at 10 & 2: American Furniture, Paintings, and Decorative Arts. On view from 1/23. 2/3 at 10: Furniture, Decorations and Paintings. On view from 1/30.

DOYLE—175 E. 87th St. (427-2730). Next sale 2/4 at 10: Fine English & Continental Furniture, Decorations and Paintings including French Empire, Provincial, English Regency and Biedermeier Furniture, Porcelain, Silver and Rugs. On view from 1/31.

PHILLIPS—406 E. 79th St. (570-4830). 1/31 at 10:30: 19th Century Furniture and Decorative Arts. On view from 1/24.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/28 at 2, 1/29 at 10:15, 1/31 at 10:15 & 2: Important Americana including Furniture, Folk Art, Folk Paintings, Prints, Silver, and Carpets. On view from 1/24. 1/29 at 11 & 2: Important Chinese Porcelain and the Rev. Benjamin J. Lake, D.D. Collection of Staffordshire Figures. On view from 1/24. 1/30 at 10:15 & 2: Selections from the Americana Collection of M.Austin & Jill Fine. On view from 1/24. 1/30 at 10:15 & 2: Arcade Auction: American Paintings. On view from 1/22.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 28

GRANT JOHANNESEN, pianist, with soprano Kaaren Erickson. Music of Schumann and Faure. Merkin Concert Hall at 8. $10.

EMERSON STRING QUARTET—Beethoven's Quartets Op. 18, Nos. 5, 4, 6. Alice Tully Hall at 8. $15.

CYPRIEN KATSARIS, pianist. Music by Schumann, Schubert, Grieg, Schubert-Liszt. Carnegie Hall at 8. $11–$16.

ISRAELA MARGALIT, pianist-host, with pianist Jerome Lowenthal, soprano Carole Farley. "Music and More": Works by Liszt, including transcriptions of Wagner and Schubert. Weill Recital Hall at Carnegie Hall at 8. $10.

MITSUKO SHIRAI, soprano (U.S. recital debut), with pianist Hartmut Holl. Songs by Haydn, Schubert, Schumann, Webern, Wolf. 92nd Street Y at 8. $7.50–$10.

PAULINE OLIVEROS AND FRIENDS—The compsoser-performer, with Texas composers Tina Marsh and Robert Price. Alternative Museum, 17 White St. (966-4444), at 8. $6.

GENE BERTONCINI, guitarist."Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

JOSEPH ROMAGNOLI, tenor. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

IRIDESCENCE—Music for harp and flute, by Amorosi, Nielsen, Persichetti. Crystal Pavilion Atrium, Third Ave. and 49th–50th Sts., at 12:30. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

BARBARA CONRAD, mezzo-soprano. Music by Gluck, Brahms, Faure, Handel, Mozart, and spirituals. Benefit for Roosa School of Music. At Bargemusic, Fulton Ferry Landing, Brooklyn (718-875-7371), at 8:30. $35.

Thursday, January 29

NEW YORK PHILHARMONIC, Kurt Masur conductor; pianist Horacio Gutierrez conductor. Chopin's Piano Concerto No. 2; Hindemith's Concert Music for Strings and Brass; Mendelssohn's Symphony No. 3, "Scottish." Avery Fisher Hall at 8. $7.50–$35.

EMERSON STRING QUARTET—Beethoven's Quartets Op. 59, Nos. 1, 2, 3, "Razumovsky." Alice Tully Hall at 8. $15.

NEW MUSIC CONSORT, with the Manhattan Percussion Ensemble. N.Y. premieres of works by Meyer, Hoeller, Carter; also music by Harrison, Wuorinen, Boulez. Weill Recital Hall at Carnegie Hall, at 8. $10.

CHARLOTTE MATTAX, harpsichordist. Works by Bach, Scarlatti, Moevs (premiere). Merkin Concert Hall at 8. $8.

THE EX-EUROPEANS—"Focus! Music in the Melting Pot: Immigration and Interaction." Music by Bloch, Wolpe, Foss, Krenek, Rands, Bartok. Juilliard Theater, 155 W. 65th St. (874-7515), at 8. Free.

EDMUND NIEMANN, pianist. Works by Stravinsky, Oliveros, Debussy. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

EDWARD ALDWELL, pianist. Lincoln Center Library at 4. Free.

THE EASTMAN CONSORT—Works by Dowland, Morley, Monteverdi, Lawes, for voice and instruments. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

VISHNU WOOD, bassist/**BOB NELUMS,** pianist. Jazz, "New Orleans to Broadway." JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 1. Free.

BARGEMUSIC—Violinist-violist Ik-Hwan Bae, cellist Valter Despalj, guitarist David Starobin, a flutist to be announced. Works by Granados, Schubert, Paganini. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

BRONX ARTS ENSEMBLE—Baroque chamber music for flute, oboe, bassoon, harpsichord. McGinley Center, Fordham U., Bronx Rose Hill Campus at Southern Blvd., at 10:30 a.m. Free.

Friday, January 30

DETROIT SYMPHONY ORCHESTRA, Gunther Herbig conductor, pianist Marc-Andre Hamelin. Zwilich's Piano Concerto (N.Y. premiere); Bruckner's Symphony No. 8. Carnegie Hall at 8. $11–$16.

NEW YORK PHILHARMONIC—See 1/29.

JUILLIARD CHAMBER ORCHESTRA AND CONTEMPORARY MUSIC ENSEMBLE, Paul Zukofsky conductor. "Focus! Music in the Melting Pot: Immigration and Interaction": Music by Brant, Hindemith, Varese, Stravinsky, Grainger. Alice Tully Hall at 8. Free (874-7515).

JULIAN GRAY AND RONALD PEARL, classical-guitar duo (N.Y. debuts). Works by Brahms, Sor, Schubert, Farinas, Carulli, Smith-Brindle, Shostakovich, Zarate. Weill Recital Hall at Carnegie Hall, at 8. $7.

THE KINANDERS PRESENT—Music for voice and for piano, by Schubert, Schumann, Sibelius, Rachmaninoff, Chopin. Laurelton Room, Hotel Wellington, Seventh Ave. and 55th St., at 7:30. Contribution.

WENDY YOUNG, bassoonist. Lincoln Center Library at 4. Free.

JAZZ AT NOON An open lunch-hour jam session, with George Young on alto and soprano saxophones. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

INTERMEZZO—Guitar-and-flute duo, with classical music. The Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. $4.

HAPPY FOLK SONGSTERS—Bluegrass, boogie, and folk music. Original songs on topical themes. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, January 31

DETROIT SYMPHONY ORCHESTRA, Gunther Herbig conductor; flutist Jean-Pierre Rampal, mezzo-soprano Stefania Toczyska, Rene Kollo. Laderman's Concerto for Flute and Orchestra (N.Y. premiere); Mahler's *Das Lied von der Erde*. Carnegie Hall at 8. $12.50, $16.

NEW YORK PHILHARMONIC—See 1/29.

NEW YORK CITY GRASSROOTS GOSPEL TOUR—The Golden Jubilees of Jamaica, Queens; the No-Name Gospel Singers; Wonder Boy and the Spiritual Voices; and the Union Special Mass Choir, with host Thurman Ruth. Weill Hall at Carnegie Hall at 8. $10.

WALL-TO-WALL SCHUBERT—A 12-hour all-Schubert program, on his 190th birthday. Singers, instrumentalists, ensembles include pianists Ophra Yerushalmi, Ruth Laredo; flutist Eugenia Zukerman, violist Walter Trampler, the Alexander String Quartet. Works include the "Trout" Quintet (6:45 p.m.), lieder with Dawn Upshaw (1 p.m.), *Die Winterreise* with Richard Frisch (3:30). "The Wanderer" Fantasy with Andre-Michel Schub. At 5, members of the Mannes College Orchestra, Jorge Mester conductor, will hold open readings of the *Rosamunde* Overture and the "Unfinished" Symphony—take your own instrument and join in. Symphony Space, 11 a.m.–11 p.m. Free. Broadcast on WNYC-FM. (See also Other Events, page 93.)

CYNTHIA RAIM, pianist. Music of Mozart, Brahms, Debussy. 92nd Street Y at 8. $7.50, $8.50.

NATIONAL CHORALE SOLOISTS, Martin Josman conductor. "The Glory of the Baroque": Handel's *Acis and Galatea* and cantata *Spande ancor a mio dispetto*. Merkin Concert Hall at 8. $13–$35.

MANHATTAN WIND QUINTET—Works by Reicha, Ligeti, Villa-Lobos, Hindemith, Maslanka (world premiere). Weill Recital Hall at Carnegie Hall at 5:30. $8.50.

CAVANI QUARTET—Weill Recital Hall at 2. Sold out.

SCHUBERT BIRTHDAY CELEBRATION—This one is hosted by the Schubert Society of New York, at the Cathedral of St. John the Divine. 1:30–4 p.m.: Chamber music includes the Piano Trio in B-flat and String Quartet "Der Tod und das Madchen." At 4:30: lecture-concert "The Romantic Schubert," by pianist Caroline Stoessinger and guests. At 7:30: Gala Schubertiad, including *Der Hirt auf dem Felsen*, choral works, lieder, and hornist David Jolley playing his transcription of the "Arpeggione Sonata," with Miss Stoessinger. Other performers include the New Amsterdam Singers, clarinetist Gervase de Peyer, baritone Ben Holt, soprano Brenda Harris. 112th St. and Amsterdam Ave. (662-2133). Free. (See also Other Events, Children, page 93.)

JAZZ EXPLOSION '87—Angela Bofill, bassist Stanley Clarke, Pieces of a Dream, flutist Dave Valentin. Town Hall at 8 and 11:30 p.m. $18.50–$22.50.

GREGG SMITH SINGERS/ENSEMBLE JOSQUIN DES PRES—Music for voices and winds. Works by Smith (world premiere), Reynolds, Josquin, Locklair (N.Y. premiere), Swickard (N.Y. premiere). St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 8:30. $12.

DOWNTOWN CHAMBER AND MUSIC PLAYERS—"Jewish Musical Currents": Sephardic, Ladino, Eastern European, American Yiddish, and contemporary music, by Koch (N.Y. premiere), Shostakovich, Weiner, Bloch, Prokofiev, others. Guest artists include the ensemble Alhambra and the Klesmatics. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207), at 8. $8.

PATRICK MASON, baritone/**DAVID STAROBIN,** guitarist. Lute and vihuela songs by Dowland and Mudarra; Sondheim's "Sunday Set." St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 5. $8.

ORLANDO "PUNTILLA" RIOS Y NUEVA GENERACION—"The New Americans": Afro-Cuban Music and Dance. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

MULTI-SLAVIC CONCERT—Alice Tully Hall at 8. $10.

METROPOLITAN SOLOISTS—Beethoven's Septet in E-flat, arranged for winds; Doppelbauer's *Divertimento*; Gounod's Petite Symphony. Lincoln Center Library at 2:30. Free.

JOAN MADDED/MARY COOGAN—Flute, tinwhistle, and guitar. Traditional Irish music. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

JOSEPH ROMAGNOLI, tenor. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House admission 50 cents.

JAMES R. LAWSON, carillonneur. Transcriptions of Schubert's music, honoring the composer's 190th birthday. Riverside Church, the Drive at 122nd St., at noon. Free.

Sunday, February 1

AMERICAN COMPOSERS ORCHESTRA, Catherine Comet conductor; cellist Lynn Harrell. Lambrecht's *From an Ark Emerging Shadows* (N.Y. premiere); Erb's Cello Concerto; Thompson's *Symphony on a Wind Tune*; Ran's Concerto for Orchestra (world premiere). Carnegie Hall at 3. $9–$15.

ISRAEL SINFONIETTA, Mendi Rodan conductor; soprano Roberta Peters, violinist Gil Shaham. Music by Mozart, Schubert, Rossini, Prokopie, Seter. America-Israel Cultural Foundation benefit. Carnegie Hall at 8. The only tickets still available: $7.50, $10.

CLEVELAND QUARTET—Beethoven's Quartet Op. 18, No. 6; Bartok's Quartet No. 5; Tchaikovsky's Quartet Op. 11. Alice Tully Hall at 3. $16.

KYUNG WHA CHUNG, violinist, with pianist Jonathan Feldman. Works by Beethoven, Strauss, Bartok, Elgar, Brahms. Avery Fisher Hall at 3. $8–$16.

DAVID BUECHNER, pianist. Works of Beethoven, Schubert, Suk, Stravinsky, Danielpour. Alice Tully Hall at 8. $10.

GALIMIR STRING QUARTET—Webern's *Five Pieces* for String Quartet; Bartok's Quartet No.6; *Lyric Suite* for String Quartet. New School Auditorium, 66 W. 12th St. (741-5689), at 2. $6.

RALPH KIRSHBAUM, cellist, with pianist Margo Garrett. Works by Beethoven, Carter, Bach, Shostakovich. 92nd Street Y at 3. $7.50–$10.

COMPOSERS STRING QUARTET—Mendelssohn's Quartet Op. 44, No. 3; Kam's Quartet No. 2 (N.Y. premiere); Beethoven's Quartet Op. 132. Columbia U. Low Memorial Library, Broadway and 116th St., at 3. $7.

DAVID HOLZMAN, pianist/**CANTOR DAVID LEFKOWITZ**—Works by Mendelssohn, Bloch, Greenbaum, Wolpe, Weiner; also songs from the Psalms and excerpts from a book by Cantor Jacob Lefkowitz. 92nd Street Y at 3. Free.

JODI LASKI-MIHOVA, soprano, with contralto Yeoryia Megremis, tenor Francisco Chahin-Casanova, pianist Manolis Papsifakis. Works by Verdi, Brahms, Cilea, Falla, Ponchielli, others. Merkin Concert Hall at 8. $10.

NEW SOUNDS, hosted by John Schaefer; pianist Margaret Leng-Tan with tape. Merkin Concert Hall at 2. $10.

JANUSZ SKOWRON, pianist (N.Y. recital debut). Music of Mozart, Liszt, Chopin. Weill Recital Hall at Carnegie Hall, at 5:30. $8.

RADEGUNDIS FEITOSA NUNES, trombonist/**TIMOTHY MCGOVERN,** bassoonist. Weill Recital Hall at Carnegie Hall, at 2:15. $10.

JUILLIARD PRE-COLLEGE ORCHESTRA, Mark Stringer conductor; student violinist to be announced. Beethoven's *Coriolan* Overture; Glazunov's Violin Concerto; Rimsky-Korsakov's *Scheherazade*. Juilliard Theater, 155 W. 65th St., at 3. Free (799-5000, ext. 241).

NOVA CHAMBER ENSEMBLE—Beethoven's Clarinet Trio Op. 11; Luening's Trio 1973; Schmitt's *Sonatine en Trio*, Op. 85; Mayer's Trio; Lysenko's Second Rhapsodie. Ukrainian Institute of America, Fifth Ave. and 79th St. (288-8660), at 5:30. $10 donation.

JULIANNE BAIRD, soprano/**EDWARD CARROLL,** trumpeter, with an ensemble of period-instrumentalists. Cantatas and arias by A. Scarlatti, A. Melani, Handel. Church of the Holy Trinity, 16 E. 88th St. (289-4100), at 5. $6.

SEQUENTIA—"Music Before 1800": "A Vision of Medieval English Music." Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $8, or $10 to include a pre-concert lecture at 3 by Lawrence Rosenwald: "The Poetical World of Early English Song."

GERALD RANCK, harpsichordist. Music by Bach. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

NICHOLAS UNDERHILL, pianist. Music by Bach and Zinn. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

ST. PETER'S CHURCH—At 5: Jazz Mass, with the Eddie Bonnemere Orchestra, JESU Choir; offering. At 7: Tenor Clef, featuring Bob Trowers and Tyrone Jefferson; $5. Lexington Ave. and 54th St. (935-2200).

SAINT BARTHOLOMEW'S CHOIR AND CHORAL SOCIETY, James Litton conductor; organist William K. Trafka. Mendelssohn's *Elijah*, Part II. St. Bartholomew's Church, Park Ave. and 50th St., at 3. $3.

ROCHELLE ITZEN, flutist. Christ and St. Stephen's Church, 120 W. 69th St., at 3.

CELEBRATING THE 4685TH YEAR—Traditional Chinese music and dance, performed by community artists and guest artists from the People's Republic. Classical Han-style dance, lute solos played by Tang Liang-xing. Henry Street Settlement Arts for Living Center, 466 Grand St. (962-5698), at 1 and 3:30. $7, in advance $5.

BRONX ARTS ENSEMBLE, with violinist Mark Peskanov, pianist Rita Sloane. Mozart's Sonata, K. 378; Riegger's Concerto for Piano and Woodwind Quintet; Schubert's Octet, Op. 166. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 2. $8.

NEW YORK CONCERTINO ENSEMBLE, with pianist Oxana Yablonskaya. Schubert's Piano Quintet, "Trout"; Octet in F, Op. 166. Trinity Lutheran Church, 31st Ave. and 37th St.; Astoria, Queens, at 3. $11.

CLIFF JACKSON, pianist. Music by black composers. Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with admission.

BARGEMUSIC—See 1/29. Today at 4.

JUMBO STRING BAND—Family concert, with audience participation. Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills (718-544-2800), at 3. $6.

LEONARD HINDELL, bassoonist. Brooklyn College Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 2. $3.

Monday, February 2

ALDO CICCOLINI, pianist. Works by D. Scarlatti, Clementi, Satie, Chabrier. Alice Tully Hall at 8. $10, $15.

BILLY TAYLOR TRIO, with an orchestra conducted by Ernie Wilkins. Program features the world premiere of Wilkins's *Four Black Immortals*. Associated Black Charities benefit (777-6060). Carnegie Hall at 8. $25, concert only; $75, $150, including special events.

CHARLES LIBOVE, violinist/**NINA LUGOVOY,** pianist. Works by Pasquali-Ysaye, Walker, Villa-Lobos, Grieg. Merkin Concert Hall at 8. $8.

JUDITH OTTEN, soprano, with pianist Rafael Ferrer, trumpeter James Hamlin. "Puerto Rican Exchange": music by Alvarez, Cabrer, Cordero, Vazquez, Hundley, Earnest, Starer, Rorem, Barber. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

THE ORDINAIRES—"This Fever Called Living," a concert of premieres and repertory pieces by the nine-member ensemble. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

Tuesday, February 3

GUARNERI STRING QUARTET/KALICHSTEIN-LAREDO-ROBINSON TRIO—Haydn's Trio in C; Beethoven's Quartet in f, "Serioso"; Schoenberg's *Verklarte Nacht*; Brahms's Piano Quartet in g, Op. 25. Carnegie Hall at 8. $9–$15.

NEW YORK PHILHARMONIC—See 1/29. Tonight, 7:30.

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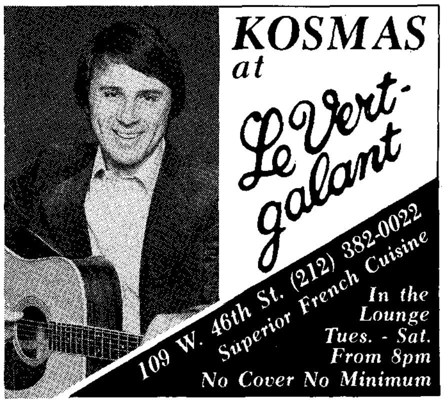
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Bartok's String Quartet No. 3; Dvorak's String Quartet in F, "American." 92nd Street Y at 8. $7.50–$10.

CARMIT ZORI, violinist, with pianist Charles Ambramovic. Kreisler, Beethoven, Dvorak, Bartok, Bruch, Wieniawski. Merkin Concert Hall at 2. $5.

CALLIOPE, A RENAISSANCE BAND—"Burgundy to Catalonia": Susato, and Spanish, Portuguese, and Burgundian composers; dances, canzonas, and modern Catalonian Cobia Band music. Merkin Concert Hall at 8. $8, $10.

JEFFREY SIEGEL, pianist. "Keyboard Conversations: Commemorating Franz Liszt—Satan or Saint?" Weill Recital Hall at Carnegie Hall, at 8. $10.

MCLAIN FAMILY BAND—Bluegrass music, original and traditional. Metropolitan Museum at 8. $12.

CLASSICAL QUARTET, with fortepianist Colin Tilney, hornist Lowell Greer. Haydn's Trio in g and String Quartet in B-flat, "The Sunrise"; C.P.E. Bach's Two Rondos; Mozart's Quartet, K. 493. St. Michael's Church, 225 W. 99th St. (874-4307), at 8. $8.

GUILD OF COMPOSERS—Boehm Woodwind Quintet, New Calliope Singers, Peter Schubert conductor, tenor Constantine Cassolas, pianists Rick Ross, Steven R. Gerber, baritone Glenn Billingsley, bass-baritone Jan Opalach. Works by Gideon, Berger, world premieres by Gerber and Monod, Pope. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

THE ORDINAIRES—See 2/2.

ANDY STATMAN KLEZMER ORCHESTRA/VASSAR CLEMENTS—Contemporary Jewish music/Bluegrass-fiddle music. Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 6. Free.

JUILLIARD STUDENTS—Organ music. Alice Tully Hall at 8. Free.

COMMUNITY JAM—Political rock, with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. 1/26 at 8: Mozart's *La Clemenza di Tito*, Levine conducting; Vaness, Troyanos, Rendall, Upshaw, Diana Montague (debut), Robbins, Ross. 1/27 at 7:30: Wagner's *Tannhauser*, Levine conducting; Norman, Randova, Sooter, Hynninen, Rootering. 1/28 at 8: Puccini's *Manon Lescaut*, Rudel conducting; Mitchell, Mauro, Schexnayder, Tajo. 1/29 at 7:30: Mozart's *Le Nozze di Figaro*, Levine conducting; Griffel, Battle, von Stade, van Dam, Hynninen. 1/30 at 8: *La Clemenza di Tito*; same as 1/26. 1/31 at 2: *Manon Lescaut*; same as 1/28 (broadcast, WQXR). 1/31 at 7:30: *Tannhauser*, Levine conducting; Rysanek, Randova, Johns, Hynninen, Rootering. 2/2 at 7:30: *Le Nozze di Figaro;* Levine conducting; Soderstrom, Battle, von Stade, van Dam, Hynninen. 2/3 at 8: *Manon Lescaut*; same as 1/28.

Other

LEONORA, by William Henry Fry. Called "the first American grand opera" and not heard in 130 years, it's based on Bulwer-Lytton's play *The Lady of Lyons*. Bel Canto Opera, conducted by Mara Waldman, staged by Stuart Heyman. F.I.T. Auditorium, 227 W. 27th St. (279-4200). 1/31 at 8, 2/8 at 3. $15.

ALL'S WELL THAT ENDS WELL, by David Winkler, based on Shakespeare's play, and conceived and directed by David Pfeiffer; conducted by Constantine Kitsopoulos. Marymount Manhattan Theater, 221 E. 71st St. (279-4200). 1/30, 31 at 8; 2/1 at 7. $10.

CHRISTOPHER SLY, by Dominick Argento. One-act opera based on the introduction to *The Taming of the Shrew*. Center for Contemporary Opera production, Richard Marshall conductor. Harry DeJur Playhouse, Henry Street Settlement, 466 Grand St. (279-4200). 1/30, 31 at 8. $8–$15.

THE PHANTOM OF THE OPERETTA—A tribute to composer Victor Herbert on his 128th birthday, with contralto Phyllis Tarter, pianist Philip Mealey. Apollo Opera, at Alma Gluck Hall, Turtle Bay Music School, 244 E. 52nd St. (870-5216). 2/1 at 5. $6.

OPERATIC CONCERT—Regina Opera program, with arias and ensembles from *Rigoletto, Aida, Madama Butterfly,* others. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 2/1 at 4. $3.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/22. Tickets, $5–$40. 1/27 at 8: *The Four Temperaments, Variations pour une Porte et un Soupir, Songs of the Auvergne.* 1/28 at 8: *The Goldberg Variations, The Four Temperaments.* 1/29 at 8: *Mozartiana, Episodes, Tchaikovsky Piano Concerto.* 1//30 at 8: *Mozartiana, Kammermusik No. 2, Fanfare.* 1/31 at 2: *Fanfare, Songs of the Auvergne, Les Petits Riens, Ecstatic Orange.* 1/31 at 8: *Swan Lake, Variations pour une Porte et un Soupir, The Four Temperaments.* 2/1 at 1: *Kammermusik No. 2, Les Petits Riens, Ecstatic Orange, Vienna Waltzes.* 2/1 at 7: *The Goldberg Variations, Vienna Waltzes.*

Lyon Opera Ballet

CITY CENTER THEATER—Through 2/1. Tickets, $10–$30. American debut of the 29-member troupe. 1/27–30 at 8; 1/31 at 2 and 8; 2/1 at 3: Forsythe's *Step Text,* Christe's *Luminescences,* Duato's *Jardi Tancat* (*Enclosed Garden*), Monnier and Duroure's *Mama Sunday Monday or Always.*

Pilobolus

JOYCE THEATER—1/27–2/22. Tickets, $25. Gala opening, 1/27 at 7:30: *Ciona, Pseudopodia, Can't Get Started, What Grows in Huygen's Window, Walklyndon, Land's Edge* (N.Y. premiere). 1/28, 30, 2/5, 6, 14 at 8; 2/1 at 7:30; 2/8, 15, 21 at 2: *Monkshood's Farewell, Televisitation* (premiere), *Ocellus, Can't Get Started, Carmina Burana Side Two* (N.Y. premiere). 1/29, 31, 2/3, 4, 11, 13, 18, 19, 21 at 8; 2/1 at 2: *Bonsai, Solo From the Empty Suitor, Nonce, What Grows in Huygen's Window, Pseudopodia, Land's Edge.* 2/7, 10, 12, 17, 20 at 8; 2/8, 15 at 7:30; 2/22 at 2.: *Ciona, Lure* (premiere), *Walklyndon, Return to Maria La Baja, Day Two.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—1/28, 30 at 8; 2/1 at 2: **Jesse Duranceau's Gathering Wood,** in "Traveling, Traveling," by Mr. Duranceau . . . 1/29, 31, 2/1 at 8: **Damien Stevens,** in "Things a Dragon Knows . . .," parody of a one-man show. The Drive at 120th St. (864-2929). $7.50.

Other

ALICE FARLEY—A performance work by the choreographer: "Experiments in Illusion and Gesture," with Donna Garvin, Pam Trippel, Gwen Bucci. Theatre for the New City, 155-57 First Ave. at 10th St. (254-1109). 1/29, 30 at 8; 1/31 at 2. $4.

CHARLES MOULTON—Premiere of "Tapnology," a suite using amplified tap shoes. "The 11 O'Clock New(s)," at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/30, 31, 2/6, 7, 13, 14 at 11 p.m. $7.

KEITH YOUNG, with a company of six, in his *Ethiopia*, and three premieres. NYU's University Theater, 34 W. 4th St. (228-9319). 2/1, 2, 3 at 8. $10.

MARY BRUCE BLACKBURN AND COMPANY—*South of Manhattan* (premiere) and five other works. Cunningham Studio, 55 Bethune St., Westbeth (567-6858). 1/30, 31 at 9. $7.

MONICA LEVY PERFORMANCE GROUP—Premiere of "Don't Look Back," and other works. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8112). 1/29, 30, 31, 2/1 at 8:30. $6.

NOVANTIQUA—"Harmony of the Spheres" and "Renaissance Constructions," by Mark Franko. University Theater, 35 W. 4th (866-9167). 1/30, 31 at 8. $8.

OHIO BALLET—Two world premieres by Laura Dean: *For Two* and *Gravity.* Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 1/31 at 8:30. $13–$16.

SWEET SATURDAY NIGHT—A celebration of 300 years of black social and street dancing, choreographed by Abdel R. Salaam, with 11 dancers, singers, and musicians. Whitman Hall, Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222). 1/31 at 8; 2/1 at 2. $8–$16.

YOSHIKO CHUMA AND THE SCHOOL OF HARD KNOCKS, with singer-musician Nona Hendryx and artist Yvonne Jacquette, in "The Big Picture," a performance piece. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/28–31 at 8; 2/1 at 3. $8.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thurs.–Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–4. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

HARRY'S AT AMERICAN EXCHANGE—113 Greenwich St., 732-8736. Jacket required. American/continental. Spcls: veal primavera, penne arrabbite, beef Wellington. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.—Fri. 5–10. Private parties for 200. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

SKYWARD CAFE—165 Water St., 509-5252. Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scallopine veal francese. Res. sug. Open for L & D Mon.–Fri. 11 a.m.–10 p.m. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Italian. Spcls: filet of veal in wine & mustard sauce, veal steak in balsamic vinegar, pasta in vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pianist Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St., 255-9191. Casual. W. Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas & rum. D Sun.–Thurs. 5–11, Fri.—Sat. to midnight. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–noon. Br Sat.–Sun. 9:30–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GAYLORD—87 First Ave., bet. 5th & 6th Sts., 529-7990. Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Fri.–Sat. to 2:30. **(I–M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St., 533-2293. Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: spinach and cheese pasta roll with tomato sauce, fajitas, marinated & grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. American. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th & 18th Sts., 924-8413. Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

FIASCO—358 W. 23rd St., 620-4620. Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini & garlic; shrimps, scallops, calamari with artichokes, olives, garlic & wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St., 736-6210. Casual. Continental. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30–9 p.m. Bar til 2 a.m. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St., 645-1706. Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noirre. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: linguini with lobster, crayfish & chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled flounder, swordfish, New England clam chowder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Fri.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, chicken breast stuffed with mushrooms, brie & ham. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails Sun.–Thurs. at 7, Fri.–Sat. at 8. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket & tie required. American. Spcls: lobster, leek & artichoke salad with white truffle vinaigrette, roast goose fish & deep fried cabbage, calf's liver with mustard sauce & pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** 753-6387. Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St., 486-0212. Casual. Japanese/Continental. Spcls: veal saute 212, negimayaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10:30, Sat.–Sun. 5:30–10. Private parties for 10–45. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E).** **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

THE GATHERING—3 E. 48th St., 753-6440. Dress opt. American. Spcls: grilled swordfish, aged prime steak, veal chop. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10. Violinist Tues.–Sat. Closed Sun. **(M)** **AE, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St., 355-1200. Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA MEDITERRANEE—947 Second Ave., at 50th St., 755-4155. Casual. French. Spcls: bouillabaisse, chicken en chemise sauce, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11:30. Complete pre-theater D 5:30–7. **(M)** **AE, DC.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Fri. 5–11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TOSCANA—246 E. 54th St., 371-8144. Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Private parties for 20–170. Discount P after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5-midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CAFE UN DEUX TROIS—123 W. 44th St., 354-4148. Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.–Fri. 7:30–11. L Mon.–Fri. noon–4. Br Sat. 10:30–4, Sun. 11–4. D daily 4–midnight. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHANTAL CAFE—257 W. 55th St., 246-7076. Casual. French. Spcls: lotte Chantal, fresh salmon in champagne sauce, duck provencale. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Private parties for 40. Discount parking after 5:30. Closed Sun. **(M)** **AE, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St., 757-0168. Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tues.–Sun. noon–3. D Tues.–Sun. 5:30–midnight. Ent. Tues.–Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange & cilantro, Maryland crabcakes with lobster & herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives & lime. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Formal. Brazilian. Spcls: vatapa, carne seca com abobora, creme de palmito. Res. sug. L Sat. noon–4. D Mon.–Fri. 6–10, Sat. to midnight. Ent. Closed Sun. **(M–E)** **AE, DC.**

BRIVE—405 E. 58th St., 838-9393. Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. 4–midnight. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tues.–Thurs. 5:30–10, Fri.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental.

Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts., 517-4448. Dress opt. Nouvelle Italian. Spcls: scaloppina tartusata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. from 8. Closed Sun. **(E)** **AE.**

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191a First Ave., bet. 64th–65th Sts., 744-4040. Dress opt. Taiwanese. Spcls: Peking duck, steamed Norwegian salmon in black-bean sauce, tasting dinner. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. noon–midnight. Private parties for 35. **(M)** **AE, DC.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon –1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

DIVINO—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sauteed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille dijonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing to Peter Duchin orchestra Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Ave., bet. 61st–62nd Sts., 759-5535. Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–

Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

REMBRANDT'S—413 E. 71st St., 517-8365. Casual. American/Continental. Spcls: chicken cutlet marsala, London broil with mushroom sauce, calf's liver with onions & bacon. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–11. Private parties for 25. Closed Sun. **(I)** **AE, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.–Fri. noon–3. High tea Mon.–Sat. 3–5. D Mon.–Sat. 7–midnight. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. L Tues.–Sat. noon–3. Br Sun. 11:45–3:30. D daily 5:45–11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St., 996-6200. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th 68th Sts., 874-2280. Casual. Continental. Spcls: braised game hen with tarragon & wild mushrooms, broiled free-range chicken, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: white salad, wild mushroom & lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke & scallops. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3 p.m. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St., 362-4360. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–-Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–1:45 a.m., Fri.–Sat. 5–2:45 a.m. **(I)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–-Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. *Italian. Spcls: baked jumbo shrimp alla Monte,* chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

HAPPY NEW YEAR—Celebrations around town will salute the **Year of the Rabbit** this week, which means we all head first for **Chinatown,** where the street goings-on begin at 10 a.m. 1/29 and continue all day and on into the evening hours. Parades, fireworks, dragon dances, colorful costumes make up one of the city's annual highlights, and the noise and fun often erupt spontaneously around Mott, Canal, and the Bowery. Need we add that this is a great time to visit your friendliest Chinese restaurant! . . . 1/31 at 8 and 2/1 at 3, you can take in a variety of music and dance, in a program called **D'Asia Vu,** by Asian American Dance Theatre at 26 Bowery, a block south of Canal St. There'll be Peking Opera–style music and dance, classical music on the *guqin,* a.k.a. the 7-string zither, folk music and solo pieces by the Hai Yuen Choir, and an installation by the artist KWOK. $7 (233-2154 or 8660) . . . **Asia Society's New Year Gala,** 2/1, 1–5, is a real family festival, at 725 Park Ave. at 70th St. (517-2742). Admission: $10, children under 6 free, 6–12 $2. In the auditorium, there'll be dance, films, and martial-arts performances, three times during the day; up on the 8th floor, you can sample food, hear stories, watch calligraphy and noodle-pulling experts, and play traditional games. You might even go away with an "auspicious message" for the New Year.

THE NEW YORK WINTER ANTIQUES SHOW, 1/23–2/1 at the Seventh Regiment Armory, Park Ave. and 67th St. This always beautifully designed exhibit/sale shows furniture and art, jewelry and glassware, carptets and American primitive artifacts from 74 dealers. Beginning 1/27 is a series of related illustrated lectures, panel discussions, and symposia, each $20; that includes the show's general admission of $7. One example: 1/31 at 2:30, "Will the Real Faberge Please Stand Up!" by A La Vielle Russie's Peter L. Schaffer; other subjects are the White House, Victoriana, Chinese export ware, and lots more. Hours: 11–9 daily, 1–6 Sun. The East Side House Settlement benefits.

MORE HIGHLIGHTS ON MID-WINTER'S CALENDAR: The birthday of **Franz Schubert** is 1/31, and that means we'll be hearing lots of his music on radio and in the concert halls; see Concerts, page 84, for details on two major events on the same date, at Symphony Space and the Cathedral of St. John the Divine. The Cathedral's fete begins at 10:30 a.m. (see Children, below), and is hosted by the Schubert Society. The wonderfully lively 1969 film of a live performance of the "Trout" Quintet by Barenboim, Perlman, Zukerman, du Pre, and Mehta will be shown at Symphony Space 1/29 at 7:30, as a benefit for the theater. The evening includes wine, hors d'ouevres, and Viennese desserts, and Isaac Stern will introduce the movie of a performance that, sadly, will never be repeated (864-1414) . . . **A Weekend in 12th-Century France** is the notion of the School of Sacred Arts. *This* century's date is 1/30–2/1, with a variety of music and lecture-workshops in medieval music, manuscript illumination, Chartres, and stained glass. Fri. at 8, the concert/program is called "A Medieval Parvis" and admission is $15. Sat. and Sun. programs begin at 9:30 a.m. $125 covers it all, and it's $120 for the lecture/workshops only (475-8048); at 133 W. 4th St. . . . **Yours Sincerely: Three Evenings of Letters,** a series of readings at the 92nd Street Y (427-6000), begins 2/2 at 8, with "Letters From the 18th Century." Critics Alexander Cockburn, John Gross, and this magazine's John Simon will read from Horace Walpole, Samuel Johnson, and Jonathan Swift on the opening program, which was "chosen and cast " by the writer and professor Christopher Ricks. Other dates and centuries: 2/9 (19th) and 2/23 (20th). Each Poetry Center reading is $8 . . . The **Winter Festival at South Street Seaport** through 2/1 features Olympic skater Dick Burton's ice show, "Skating Through the Years," outdoors daily at Pier 17: Mon.–Fri. at 5:30, 6:15, and 7; Sat. and Sun. at 2:30, 3:15, and 4; it's free, with bleacher seating. This weekend, you can also see ice sculptures, and a man-made (by Magic Mountain) ski area, with pro-ski demonstration, snow-ballet, and hot-dogging (free-style) skiing. You can also sample hot cider and chestnuts, take a sleigh ride, and watch informal modeling of winter fashions—this last, weekdays at lunchtime. While at the Seaport, pay another visit to the **America's Cup Information Center,** at 12 Fulton St. You can get an immediate update on what's going on over in Western Australia, where the final challenge races between Australia and the United States get under way 1/31 . . . The **Special Camp Fair** is just what it says: an all-day event featuring information and materials and experts on summer programs, hosted by Resources for Children With Special Needs (677-4650). Day and sleep-away camps, travel programs, summer job possibilities, are just some of the topics covered. 2/1, 10–4, at Jewish Guild for the Blind, 15 W. 65th St.

TOURS

WALKS WITH THE HORTICULTURAL SOCIETY OF NEW YORK—1/28, a docent tour: "Floral Treasures of the Metropolitan Museum," from early tapestries through the Impressionists; 2:30–3:30; $18. 1/31, 10 a.m-noon, a winter tree-identification tour in Central Park, with Gerard Lordahl, Plant-a-Lot Manager for the Council on the Environment. Price includes an introductory slide lecture 1/29 at 6, at the Society, 128 W. 58th St. (757-0915); $15.

PROSPECT PARK'S WINTER NATURE—A walk with natualist John Yrizarry and the Prospect Park Environmental Center (718-788-8500). 1/31 at 1, take binoculars and meet at the Picnic House, P.P.W. and 3rd St. (car) or 5th St. (walking). $2, children $1.

CENTRAL PARK—2/1 at 10 a.m., meet at the Loeb Boathouse, 74th St. and East Drive, for a winter bird ramble with Sarah Elliottt; take binoculars. Free (397-3091).

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 1/31 at 10 a.m., a botanical safari with Joe Spano; take a field guide if you've got one. $2. Woodland walks, last Wed. of the month, at 10 a.m.; $1. Winter walk each Sun. at 1; wetland walk, first Wed. of month at 10 a.m.; $1.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also city walks: 2/1, the Cooper Square neighborhood. Meet outside St. Mark's in the Bowery, Second Ave. and 10th St., at 1 p.m. for a walk that includes several landmarks and a tour of Old Merchants House. $1, plus admission $2 (876-6688, nights before 10).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Also city walks: 1/31 at 11 a.m., meet Pat O'Malley on the City Hall steps for a walk across the Brooklyn Bridge and a trek around Brooklyn Heights; no lunch stop, so plan ahead (924-7486).?

SPORTS

BASKETBALL—Knicks (Madison Square Garden Arena; 564-4400): 1/27 at 8 p.m. vs. Philadelphia; 1/31 at 7:30 vs. Detroit. $8–$20 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 2/4 at 7:30 vs. Philadelphia. $6–$15.

TRACK—Wanamaker Millrose Games (Madison Square 'Garden Arena; 564-4400): 1/30 at 6 p.m.: Some of the world's best track performers, including Carl Lewis, Steve Ovett, and Wendy Sly, will turn up for this annual track-and-field event. $14.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 1/28 at 7:30 vs. Winnipeg; 2/1 at 7:30 vs. Boston; 2/4 at 7:30 vs. Washington. $9–$22 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 1/27 at 8:05 vs. Winnipeg; 1/31 at 7:05 vs. Hartford. $16–$26.

BOXING—(Madison Square Garden Felt Forum; 564-4400): 1/29 at 7:30 p.m.: James "Buddy" McGirt vs. Eric Martin; also 9 preliminary bouts. $10–$20 . . . 1/30 at 7:30 p.m.: U.S.A. vs. Mexico Amateur Boxing featuring 9 bouts. $2–$5.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 1/31, Rare Treat Handicap; 2/1, Berlo Handicap.

SOCCER—New York Express (Nassau Coliseum, Uniondale, L.I.; 516-579-5095): 2/1 at 5:05 vs. Minnesota. $9–$13.

CHILDREN

HANSEL & GRETEL at the Penny Bridge Playhouse (Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn; 718-858-9152). A new telling of the famous folkltake with music and songs. 1/27–1/29 and 2/3–2/5 at 10:30 a.m. and 1 p.m.; 1/30 and 2/6 at 10:30 a.m. only; 1/31 at 2 p.m. $4.

BROWN ALICE at CCNY, Davis Hall (West 134th St. and Convent Ave.; 690-6900). 1/30 at 10 a.m.; 1/31 at 2 p.m. and 7 p.m.: A fantasy musical directed by Marie Thomas. Call for prices.

THE WIZARD OF OZ by the Puppetworks at Old First Church (729 Carroll St. at Seventh Ave., Brooklyn; 718-834-1828). Every Sun. at 2 p.m. through 2/22: See this classic tale performed by marionettes with colorful settings and unique stage effects. $3.75. Special performance 2/16 (Presidents' Day) at 2 p.m.

SILLY BILLY THE CLOWN sponsored by the Jack and Jill School at St. George's Church (209 E. 16th St.; 475-0855). 1/31 at 2: Children can participate in this humorous magic and storytelling program. $2.50.

MR. McFEELY from *Mr. Rogers' Neighborhood* at the Henry Street School (124 Henry St., Brooklyn; 718-624-3883). Mr. McFeely will host a breakfast at 10 a.m. followed by a 45-minute audience-participation show at 11 a.m.; also a lunch at 2 p.m. followed by a 3 p.m. show. $10 (includes breakfast or lunch and the show following the meal); $7.50 (performance only). All grandparents will be admitted to one show free when accompanied by a grandchild.

ANDROCLES AND THE LION at Hartley House Theatre (413 W. 46th St. off Ninth Ave.; 666-1716). Every Sat. 1/31–3/21 at 1 and 3:30: See this original musical version of the classic tale. Adults, $5; children, $4 (reservations recommended).

FRANZ SCHUBERT IN VIENNA by the Schubert Society at the Cathedral of St. John the Divine (1047 Amsterdam Ave. at 112th St.; 662-2133). 1/31 at 10;30 a.m.: Dancers, choirs, actors, and instrumentalists will help create the atmosphere of early 19th-century Vienna in celebration of Franz Schubert's 190th birthday. Free.

CHILDREN'S FILM, sponsored by the Parents League of New York at Central Presbyterian Church (Park Ave. at 64th St.; 737-7385). 1/31 at 1 and 3:30: See Walt Disney's musical fantasy, *Babes in Toyland.* $2.50.

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CHILDREN'S READING ROOM at Wave Hill (675 W. 252 St.; 549-3200). 2/1, 12–4:30: Children ages 2–12 can select a book and read beside a warm fireplace. Free (with admission). Adults, $2; children, $1.

PUPPET FESTIVAL—Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—1/31 at 1:30: *Krakus and the Dragon*, performed by the Mock Turtle Marionette Theatre. $3. Followed by a "Please Touch" exhibition, in which children can handle antiques from 17th-century New York. $2.

SHERLOCK HOLMES AND THE RED-HEADED LEAGUE, a musical about the brilliant sleuth and his sidekick, Dr. Watson, presented at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). 1/31 at 1; 2/1 at 12:30. $9, $12.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 1/31 and 2/1 at 11 and 1: *Puppet Sampler*, by Bob and Nancy Brownstone. $3.

HANSEL AND GRETEL, a musical, by the Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 2/1. $3.50 (*reservations necessary*).

LONG RUNNERS—See last week's issue for continuing weekly events.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932): 1/31 and 2/1: "Stories in Art—Big and Little Boxes"—Weekend activities include studio workshops, films, and drawing classes. Gallery adventure (includes sketching and hands-on-project), Sat. at 11 and 2:30 and Sun. at 11, Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk/gallery hunt, Sun. at 1 and 3, Uris Conference Room; drawing for ages 9 and above, Sun. 1:30–3 (Uris Center). Free.

CITY OF NEW YORK PARKS AND RECREATION—At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—1/31 at 1: "Treasure Chests"—Make and decorate your own treasure chest with artist Susan Share. Free for ages 5–11 (must reserve).

SPECIAL EXHIBITS—New York Public Library at Lincoln Center—Main Gallery (111 Amsterdam Ave.; 870-1630): "Art Behind the Scenes," through 5/2: Children can see a fascinating array of theatrical props, costumes, life-size puppets, and masks created for film, opera, and Broadway productions. Highlights include: four African Muppet characters used in *The Muppet Show Special*; a horse mask from the play *Equus;* a giant peanut used in commercials; a six foot creature from the film, *Dark Crystal;* and oversized birds from the play *Alice in Wonderland*. Exhibition hours: Mon.-Thu., 10 a.m.–8 p.m.; Tue., 10 a.m.–7 p.m.; Wed. and Fri., noon–6 p.m.; Sat., 10 a.m.–6 p.m. Tours will be given on Sats., free. . . . **Jewish Museum** (1109 Fifth Ave.; 860-1888): "In the Picture," through 8/31: Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Adults, $4; children and seniors, $2. Hours: Sun., 11 a.m.–6, Mon., Wed., and Thu., noon–5 p.m., and Tues., noon–8. Museum is open free Tues. evenings, 5 p.m.–8 p.m.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): 1/31 and 2/1 at 1:30 and 3: "Finding Your Marbles"—Learn about the ancient Roman game of marbles and its relationship to mosaics. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 1/31 at 1:30 and 3: "Music and the Underground Railroad"—Musicians Kim and Reggie Harris share legends and history of Black American slaves; 2/1 at 1:30 and 3: "The Mask Man"—See a masked performance piece by Faustwork. Hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 2/1 at 1 and 3: "Whirling Action"—Capture your biggest body movement in an action-painting session conducted by artist Karen Fitzgerald. All tickets, 50 cents. Hours: Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. Also, in the 3rd-floor Main Gallery: "Building Buildings." . . . Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

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KEY TO ABBREVIATIONS

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CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Bud, Alan Kamen, Hide Tanaka. 1/28, Joe Costello Trio. 1/29, Joe Calderazzo Trio. 1/30,31, Danny Mixon with Frank Gant on drums and Liel Atkinson on bass. **AE, CB, DC.**

THE BITTER END—149 Bleecker St., 673-7030. 1/28, Elwood Earl & the Frets of Fire; Eddie Testa & The Cruisers. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 2/1, Morgana King; Buddy DeFranco; Terry Gibbs Quintet. 2/3–8, Third Annual Blue Note Latin Jazz Festival with Mongo Santamaria plus Michel Camilo. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 1/29,30, Gloria Loring. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Thru 1/31, Red Mitchell with Kenny Barron. Sets from 9:45. **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Brazilian restaurant featuring the Elcio Milito Trio every Mon.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 2/1, The Lou Donaldson Quartet, Tues.–Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m. 2/2 at 9 & 11, Bucky and John Pizzarelli, Jr. 2/3–8, Gloria Lynne. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live D.J. every Fri. & Sat. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 1/28, Rory Stuart Quartet with Armen Donelian, Anthony Cox, and Keith Copeland. 1/29–2/1, composer/guitarist Luiz Bonfa with Tavio Bonfa & Valtinho. 2/2, Les Paul Trio. 2/3–8, Ahmad Jamal. Shows Tues.–Thurs. at 8 & 10, Fri. & Sat. at 8, 10 & midnight. **AE, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., 925-7414. 1940s-style antiques store and restaurant. 1/28 at 9, Susan Agin. 1/29 at 9, Michael Ward. 1/30 at 9, Shelle Ackerman; Appelby & Pitt at midnight. 1/31 at midnight, Shebah. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 1/28–31, Hilton Ruiz. 2/3–7, Vladamir Shafranov. **Upstairs:** 1/30, at 8, The High Heeled Women in *It's A Broad, Broad, Broad World*, followed by The Dale Stein Show at 10, and comedy at midnigh. 1/31 at 8, Rick Stanley, singer Eileen Richter and David Peaston at 10, followed by stand up comedians at 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 1/28–31 at 10, singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10, singer-pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon. 10–3 a.m., singer-pianist Howard Barry with Bill Moring on bass. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 1/28, Wes McAfee Duo. 1/29, Ken Peplowski Trio. 1/30, Judy Barnett Trio. 1/31, Joel Landsberg Trio. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Mid-Town jazz. Thurs.–Sat. at 9, 10:30 and midnight, Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 1/31, pianist Roland Hanna with Clint Houston on bass. 2/1,2, pianist Esther Blue. 2/3–7, pianist Roland Hanna with Clint Houston on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. *The Best of Spike Jones,* featuring the New York Jazz Repertory Ensemble, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 1/28, Eddie Reyes & Dry Rain. 1/29, Big Dog. 1/30,31,2/6,7, Art Blakey & The Jazz Messengers. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 1/29 at 8:30, Norma Lana. 1/31 at 9, Joe Francis; Yvonne Silver at 11. 2/2,9 at 8:30, Jeff Harnar. **AE, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/29, Vanilla Fudge War; Rare Earth. 1/29, The Reunion of Vanilla Fudge; Rare Earth. 1/30,31, The Dave Edmunds Band with special guest La Bamba. 2/1, The Jeff Lorber Band. 2/2,3, Bruce Hornsby & The Range. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 1/28, Rova Saxophone Quartet with Jon Raskin, Larry Ochs, Andrew Voight, Bruce Ackley. 1/29, Ray Anderson Quartet with Kamau Adilfu, Mark Dresser, Ronnie Burrage. 1/30,31, Sam Rivers "Rivbea" Orchestra. 2/1, "Wind and Thunder presents Yoruba Proverbs" with Bill Cole, Julius Hemphill, Joe Daley, Gerald Veasley, Warren Smith, Hafiz Shabazz. 2/2, Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 1/31, jazz-pianist Dorothy Donegan, Tues.–Thurs. at 9 & 1, Fri. & Sat. at 9 & midnight. 2/2 at 8:30 & 10:30, Colette Michaan & Company. 2/3–7, singer O.C. Smith. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 1/28, Fabulous Pop Tarts; Chill Faction. 1/29, The Silos; The Bureaucats. 1/30,31, Johnny Copeland. 2/1, The Mighty Mofos; Cheepskates. 2/2, The Opportunes. 2/3, O.K. Savant, Tanaka. 2/4, Elliott Murphy & Band. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 1/28,29, Carol Britto. 1/30,31, Lance Hayward alternating with Carol Britto. 2/1–3, Lance Hayward. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Tues.–Sun., pianist Adam Makowicz and Jimil Nassar on bass. Every Mon., singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 1/28–2/1, Phil Woods Quintet. 2/2, Mel Lewis and the Jazz Orchestra. 2/3–8, Charles McPherson Quartet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. 1/28–2/1, The Cecil Payne Group. 2/4–8, Roy Merriweather. Jazz, Tues.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 1/31, guitarist Mick Goodrick with Michael Moore on bass. 2/1, guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 1/28, Mercy Seat; Winter Hours. 1/30, Roomful Blues; Soozie Tyrell. 2/6,7, Big Twist & the Mellow Fellows; David Keyes. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. Thru 1/28,29, Tommie Joe White. 1/30, Jim Mack; Dominick. 1/31, Jim Mack; Kathy Lord. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 2/8, comedienne Pudgy, Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 2/1, comedians Steve Rizzo, Billy Wynn, Richie Minervini, Mike Egan, Danny Curtis, Hiram Kasten. Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 1/30 at 8, Reno, Phil Nee, Maxine Lapiduss; followed by Dave Kelley, Sue Kolinsky at 10. 1/31 at 10, Jerry Diner, Rhonda Hamsome, Dave Kelley; followed by Angela Scott, Bev Mickins, Sue Kolinsku, Carol Leifer at midnight. **No credit cards.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysée Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn

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MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub-theater featuring magic and comedy. 1/28, magician Imam and comedian Terry Day. 1/29, magician Torkova and comedian Terry Day. 1/30, magician Slydini and comedian Dorothy Fox. 1/31, magician Devlin and Dorothy Fox. 2/3, showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 2/1, Jim Morris, Brian McKim, Lorne Elliot, Sun.–Thurs. at 9, Fri. & Sat. at 9 & 11:30. 2/3–8, Jack Simmons, Rob Ross, Randy Hyten. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Singer Michelle Celli and the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado and his Trio. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Belle epoque restaurant with dancing to the Maxim's Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat. from 10 p.m. **AE, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident Twenty-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club–restaurant–bar featuring the live music of Brazil, Africa, and the Caribbean. 1/28, Manny Oquendo's Libere. 1/29, Bobby "Blue" Bland. 1/30,31, Mikata. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . .1/28 at 9, Steven Hayes; Artificial Intelligence at 10:30. 1/29 at 9, Leigh Clark; Collins & Friedman at 10:30. 1/30 at 9, Artificial Intelligence; Laurie Beechman at 11. 1/31 at 9, Collins & Friedman; Laurie Beechman at 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret–restaurant with a new revue, *Voila America!*, produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30 . . . John J. Syarez, a versatile pop rock singer entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

ELEONORA—117 W. 58th St., 765-1427. Italian restaurant. 1/30,31 at 8:45, singer LaReine LaMar with pianist David Lewis. 1/31 at 10:45, singer Rebecca Neff. Shows at 8:45 & 10:45. **AE, CB, DC, MC, V.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 1/29 at 10:30, Lee Dratfield. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 1/28 at 8, Cathy Pickett. 1/29 at 8, The Outcasts. 1/30,31 at 8, David Welsh in *The Damned Thing.* 1/31 at 11, Nicole Bartone. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, B.J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues. at 8, Wed., Fri., Sat. at 7 & 10, Sun. at 3. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 1/30 at 8, singer Roma Dudko; singer Carol McCann at 10:30. 1/31 at 8, Roma Dudko; Tim Douglas & Terri Leggio at 10:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Michael Feinstein, every Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Jazz-pianist George Shearing, every Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St., 421-0900. Pianist Jimmy Roberts plays every Tues.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., Sun. 5:30–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist-singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun. & Mon. 6–10, Tues. & Wed. 8:30–12:30. Barbara Rose plays Thurs.–Sat. from 8:30–12:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St., 489-6100. Restaurant/piano bar with composer/lyricist/pop-jazz singer Ann Hampton Callaway, every Thurs.–Sat. from 9–1 a.m. **AE,MC,V.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 2/1 at 8:30, Judy Bro sings *Some Like It Loesser,* **No credit cards.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American-continental restaurant with popular song-stylist Danny Apolinar every Tues.–Sat. from 10 p.m.–2 a.m. Singer pianist Buddy Barnes takes over Sun. & Mon. from 9 p.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art Deco lounge featuring the Joe Derise Duo, Tues.–Sat. from 9–1 a.m. Singer-pianist Phyllis Meltzer, Sun. from 7–11. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar–restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., Jan. 28

3:00/WNCN—Mozart: Cto. for Piano No. 11 in F; **Boccherini:** Qnt. in A, Op. 29, No. 4.

WNYC—Pfitzner: Three Preludes from *Palestrina.*

4:00/WQXR-AM/FM—Ravel: *Le Tombeau de Couperin;* **Wagner:** *A Faust Overture.*

5:00/WNCN—Boyce: Sym. No. 7 in B-Flat; **Bizet:** *Jeux d'enfants,* Op. 22.

6:00/WNCN—Grieg: Lyric Pieces, Op. 12.

7:04/WQXR-AM/FM—Mozart: Duo in B-Flat for Violin and Viola.

8:00/WNCN—Beethoven: Sonata for Piano No. 28 in A, Op. 101; **Ravel:** *Shéhérazade.*

WNYC—Ysaye: *Exstase;* **Bartok:** *The Wooden Prince.*

8:05/WQXR-AM/FM—Telemann: Suite in F (for 2 Horns and Strings); **Chopin:** Piano Cto. No. 2 in f.

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92; **Handel:** Sonata for Oboe in c, Op. 1, No. 8.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase."

Thu., Jan. 29

3:00/WNCN—Haydn: Qt. in f, Op. 20, No. 5; **J. A. Benda:** Cto. for Harpsichord and Strings in f.

WNYC—Cantatas of the 20th century. Weber, Milhaud, and others.

4:00/WQXR-AM/FM—Vaughan Williams: Fantasia on a Theme by Thomas Tallis; **Quantz:** Trio Sonata in c.

5:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Tchaikovsky:** *Swan Lake,* Op. 20: "Black Swan Pas de Deux."

6:00/WNCN—Grétry: *Le Magnifique:* Ov.

7:04/WQXR-AM/FM—Rachmaninoff: Suite No. 2 for 2 Pianos.

8:00/WNCN—Stravinsky: *Le Chant du Rossignol;* **Handel:** Cto. for 2 Wind Ensembles and Strings No. 2 in F.

WNYC—"Chamber Music at the Y." Joseph Silverstein, Jaime Laredo, Joseph Kalichstein. **Beethoven:** Qt. for Piano and Winds, Op. 16; **Moszkowski:** Suite for 2 Violins and Piano, Op. 16.

8:05/WQXR-AM/FM—Schubert: Sym. No. 9 in C.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Arthur Rubinstein tribute, in honor of the 100th anniversary of his birth.

Fri., Jan. 30

3:00/WNCN—Haydn: Qt. in c, Op. 17, No. 4; **Bach:** Variations in the Italian Style in a.

WNYC—An afternoon with Philip Glass.

4:00/WQXR-AM/FM—Beethoven: "Leonore" Ov. No. 2; **Bizet:** *Jeux d'Enfants.*

5:00/WNCN—Borodin: *Prince Igor:* Ov.; **Poulenc:** *Movements perpétuels.*

6:00/WNCN—Albinoni: Sonata for Strings and Continuo in A.

7:04/WQXR-AM/FM—Poulenc: Sextet for Piano and Winds.

8:00/WNCN—Schubert: Fantasia in C, Op. 15, "Wanderer"; **Zelenka:** Sonata No. 3 in B-Flat.

8:05/WQXR-AM/FM—Schubert: Sym. No. 9 in C.

9:00/WNCN—Dvorák: Psalm 149, for Chorus and Orch., Op. 79; **Tchaikovsky:** *Seasons,* Op. 37b.

WNYC—*The Gospel at Colonus.* An opera by Bob Telson. Simulcast with Channel 13/WNET-TV.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor. **Mozart:** Piano Cto. No. 24 in c; *Requiem.*

Sat., Jan. 31

9:05 a.m./WQXR-AM/FM—Piano Personalities. Murray Perahia. **Schubert:** Impromptu No. 2 in E-Flat, Op. 90; **Beethoven:** Piano Sonata No. 11 in B-Flat.

10:00 a.m./WNCN—Scriabin: Sonata for Piano No. 1 in F, Op. 6.

10:04 a.m./WQXR-AM/FM—Bach: *The Anna Magdalena Book:* Little Suite.

11:00 a.m./WNCN—Haydn: Sym. No. 60 in C, "Il Distratto"; **Piston:** *Incredible Flutist:* Suite.

WNYC—"Wall-to-Wall Schubert." Broadcast live from Symphony Space. Bronx Art Ensemble, Jaime Laredo, others.

11:05 a.m./WQXR-AM/FM—Rossini: *The Barber of Seville:* Ov.; **Bruch:** *Scottish Fantasy.*

12:00/WNCN—Gibbons: Keyboard Works; **Ginastera:** *Estancia:* Ballet Suite.

12:05/WQXR-AM/FM—Mendelssohn: Sym. No. 4, "Italian."

1:00/WNCN—Beethoven: Sonata for Piano No. 29 in B-Flat, Op. 106, "Hammerklavier."

2:00/WQXR-AM/FM—"The Metropolitan Opera Broadcast." **Puccini:** *Manon Lescaut* (Mitchell, Mauro, Schexnayder, Tajo/Rudel).

5:00/WNCN—Rachmaninoff: Preludes, Op. 23.

5:05/WQXR-AM/FM—Haydn: Five Contradances, Quadrille, and Minuet.

6:00/WNCN—Britten: *Young Person's Guide to the Opera,* Op. 34; **Mozart:** *Missa Brevis in C.*

6:05/WQXR-AM/FM—Handel: Cto. Grosso in B-Flat, Op. 3, No. 1; **Debussy:** *La Mer.*

7:00/WNCN—Conus: Cto. for Violin in e.

8:00/WNCN—Haydn: Sym. No. 87 in A; **Telemann:** *Don Quichotte* Suite.

8:04/WQXR-AM/FM—Schumann: Sym. No. 4 in d.

9:00/WNCN—Saturday Night Opera. **Rossini:** *Il Viaggio a Reims* (Ricciarelli, Terrani, Gimenez, Ramey, Raimondi, Europe Chamber Orch. and Prague Phil. Chorus/Abbado).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **R. Strauss:** *Metamorphosen;* **Mendelssohn:** Sym. No. 1 in c, Op. 11.

Sun., Feb. 1

9:05 a.m./WQXR-AM/FM—Piano Personalities. Andre Watts. **Haydn:** Piano Sonata No. 52 in E-Flat; **Chopin:** Fantaisie in f.

10:00 a.m./WNCN—Classic Guitar. **Boccherini:** Guitar Qnt. No. 1 in D, Op. 37, "Fandango Qnt."

WNYC—Krommer: Octet-Partita in E-Flat, Op. 79; **Gounod:** Sym. No. 2 in E-Flat.

11:00 a.m./WNCN—Mozart: Sym. No. 35 in D, "Haffner."

WNYC—Pianists recorded live: Horowitz in Moscow, Richter in Tokyo.

12:00/WNCN—Debussy: Qt. in g, Op. 10; **Mozart:** Sonata for Piano 4-Hand in B-Flat.

12:05/WQXR-AM/FM—Mendelssohn: Sym. No. 2 in B-Flat.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor; pianist Jeffrey Siegel. **Erb:** Prismatic Variations; **Schubert:** Fantasia in C, Op. 15, "The Wanderer"; **Shostakovich:** Sym. No. 6, Op. 54.

WNYC—Hartmann: Sym. No. 4.

2:00/WNYC—"Live From Merkin Concert Hall." Margaret Leng-Tan plays Somei Satoh; One Alternative performs trio works for oboe and guitars.

3:00/WNCN—Ravel: Sonata for Violin and Cello.

3:04/WQXR-AM/FM—The New York Philharmonic. Klaus Tennstedt, conductor. **Mahler:** Sym. No. 6 in a

5:00/WNCN—Beethoven: Sonata for Violin and Piano, No. 1, Op.12.

7:00/WNCN—Prokofiev: Cto. for Violin No. 1, Op. 19.

WNYC—Bach: Suite for Cello No. 3 in C.

7:30/WQXR-AM/FM—Ravel: *Bolero.*

8:00/WNCN—Brahms: Sonata for Viola and Piano, Op. 120, No. 2.

WNYC—Composer George Tsontakis and mezzo-soprano Kimball Wheeler discuss musical creation, performance, and collaboration.

8:05/WQXR-AM/FM—"Delta Opera House." **Verdi:** *Ernani* (Freni, Domingo, Ghiaurov, La Scala Orch. and Chorus).

9:00/WNCN—Mozart: Sym. No. 25 in g; **Handel:** Cto. Grosso in A, Op. 6, No. 11.

Mon., Feb. 2

3:00/WNCN—Haydn: Sym. No. 85 in B-Flat, "Queen"; **Handel:** Cto. for Organ No. 1 in g, Op. 4, No. 1.

4:00/WQXR-AM/FM—Kuhnau: "Biblical" Sonata No. 1, "The Battle Between David and Goliath."

5:00/WNCN—Corelli: Sonata for Violin and Continuo in e, Op. 5, No. 8.

6:00/WNCN—Bonporti: Cto. a Quattro in E, Op. 11, No. 9; **Khachaturian:** *Gayné.*

7:00/WQXR-AM/FM—Mozart: *A Musical Joke.*

8:00/WNYC—The 1986 Salzburg Festival. The Hagen Quartet. **Janacek:** Qt. No. 1, "Kreutzer Sonata"; **Mozart:** Qt. in F; **Schubert:** Qt. in a.

8:05/WQXR-AM/FM—Vivaldi: Piccolo Cto. No. 1 in a; **Vaughan Williams:** Tuba Cto. in f.

9:00/WNCN—Schumann: Sym. No. 4 in d, Op. 120; **F. Mendelssohn:** *Lieder.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Gunther Herbig, conductor; cellist Yo-Yo Ma. **Mozart:** *Cosi fan tutte:* Ov.; **Haydn:** Cello Cto. in C.

Tue., Feb. 3

3:00/WNCN—Haydn: Sinfonia Concertante in B-Flat, Op. 84; **Fauré:** *Dolly,* Op. 56: Suite.

WNYC—Dello Joio: Fantasy and Variations; **Schuman:** *Judith.*

4:00/WQXR-AM/FM—Poulenc: Suite *Francaise;* **Boyce:** Sym. No. 7 in B-Flat

5:00/WNCN—Wagner: *Faust:* Ov.; **Vivaldi:** Cto. for Bassoon in g.

6:00/WNCN—Grieg: *In Autumn,* Op. 11; **Telemann:** Trio Sonata in a.

7:00/WQXR-AM/FM—Verdi: Qt. in e.

8:00/WNCN—"WNCN Live." Garrick Ohlsson, piano.

WNYC—St. Paul Chamber Orchestra. **Carter:** Piano Sonata; **Frazelle:** Piano Qnt. (world premiere); **Schumann:** Fantasie in C, Op. 17.

8:05/WQXR-AM/FM—Jacob: Suite for Recorder and Strings; **Rimsky-Korsakov:** *Le Coq d'or:* Suite.

9:00/WNCN—Vaughan Williams: Sym. No. 7, "Sinfonia antartica"; **Albinoni:** Sonata for Strings and Continuo in c, Op. 2, No. 4.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Rafael Fruhbeck de Burgos, conductor; pianist Alicia de Larrocha. **Ibert:** *Escales;* **Schumann:** Piano Cto. in a.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, January 28–30 and February 2–3

2 **WCBS**
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4 **WNBC**
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M **CINEMAX**
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N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00
2 *Today's Business*
4 *Today in New York*
5 *Jayce and the Wheeled Warriors*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind: Public Affairs*
Thu.: *Aprenda Ingles*
Fri.: *Focus: New Jersey*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
H Wed.: **Movie:** *BMX Bandits*
Thu.: *Blue Line*
Fri.: *Toby and the Koala Bear*
Tue.: **Movie:** *No Big Deal*
M Wed.: **Movie:** *Mrs. Soffel*
Fri.: **Movie:** *That Forsyte Woman*
S Wed.: **Movie:** *Alice's Adventure in Wonderland*
Fri.: **Movie:** *Dune*

6:30
2 *Morning News*
4 News
5 *Centurions*
9 *700 Club*
11 *Mask*
H Mon.: *Family of Strangers*
M Thu.: **Movie:** *Lost Horizon*
S Tue.: **Movie:** *Young King Arthur*

6:45
21 *A.M. Weather*

7:00
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *Safe Harbor*
M Mon.: **Movie:** *Pee-wee's Big Adventure*
S Thu.: **Movie:** *City Heat*

7:30
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *GoBots*
21 *Hooked on Aerobics*
H *Fraggle Rock*
M Tue.: *Screen Legends:* "James Cagney"
S Mon.: *Jennifer's Journey*, Part 5

8:00
5 *The Flintstones*
11 *Galaxy Rangers*
13 *3-2-1 Contact*
21 *Sesame Street*
H Wed.: **Movie:** *Eddie and the Cruisers*
Thu.: **Movie:** *Bite the Bullet*
Fri.: **Movie:** *You Light Up My Life*
Mon.: **Movie:** *Roller Boogie*
Tue.: **Movie:** *American Dreamer*
M Wed.: **Movie:** *Pee-wee's Big Adventure*
Fri.: *The Movie Show #6*
Tue.: **Movie:** *Sweet Dreams*
S Wed.: *The Get Along Gang*
Mon.: **Movie:** *Just the Way You Are*

8:30
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers' Neighborhood*
M Mon.: **Movie:** *Where Do We Go From Here?*
S Wed.: *Shirley MacLaine*
Fri.: *Suzy's War*
Tue.: **Movie:** *Summer Rental*

9:00
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Thu.: **Movie:** *Harvey Middleman, Fireman*
Fri.: **Movie:** *Outlaw Blues*
S Thu.: *Van Halen*
Fri.: *Soldier's Home*

9:30
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Rhoda*
31 *Body Electric*
H Fri.: **Movie:** *The Flamingo Kid*
M Wed.: **Movie:** *Savage Harvest*

10:00
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Falcon Crest*
31 *International Television*
H Wed.: *The Talk Show*
Mon.: **Movie:** *Better Off Dead*
Tue.: **Movie:** *The Oklahoma City Dolls*
M Mon.: **Movie:** *Summer of '42*
Tue.: **Movie:** *Out of Africa*
S Wed.: **Movie:** *Crisis*
Thu.: **Movie:** *Breakthrough*
Fri.: **Movie:** *Any Number Can Play*
Mon.: **Movie:** *The Angel Wore Red*
Tue.: **Movie:** *Kiss Me Kate*

10:30
2 *New Card Sharks*
4 *Blockbuster*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
H Wed.: **Movie:** *Critters*
Thu.: **Movie:** *Troll*
M Thu.: **Movie:** *Second Fiddle*

11:00
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Value Television*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Best Talk in Town*
31 *International Television*
M Wed.: *Crazy About the Movies*
Fri.: **Movie:** *That's Dancing!*

11:30
4 *Scrabble*
7 *Webster*
9 *I Dream of Jeannie*
11 *Good Times*
H Fri.: *The Hindenburg . . . Ship of Doom*
M Wed.: **Movie:** *The Last Time I Saw Paris*
S Thu.: **Movie:** *Lady Jane*

11:35
S Wed.: **Movie:** *Mommie Dearest*

12 NOON
2 9 News
4 *Super Password*
5 *Made in New York*
7 *Ryan's Hope*
11 *Sanford and Son*
31 *The Duchess of Duke Street*
H Wed.: **Movie:** *The Philadelphia Experiment*
Thu.: **Movie:** *Talk to Me*
Fri.: **Movie:** *Mommie Dearest*
Mon.: **Movie:** *Casey's Shadow*
Tue.: **Movie:** *The Longshot*
M Thu.: **Movie:** *The Old Maid*
Mon.: **Movie:** *Diane*
S Fri.: **Movie:** *Summer Rental*
Mon.: *The Golden Honeymoon*
Tue.: *Shirley MacLaine*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
11 Wed.: **Movie:** *Breaking Away* (1979). Dennis Christopher.
Thu.: **Movie:** *Stairway to Heaven* (1947). David Niven.
Fri.: **Movie:** *Wait Until Dark* (1967). Audrey Hepburn.
Mon.: **Movie:** *The Barretts of Wimpole Street* (1957). Jennifer Jones.
Tue.: **Movie:** *Promises in the Dark* (1979). Marsha Mason.

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 Wed.: **Movie:** *Madigan* (1968). Richard Widmark.
Thu.: **Movie:** *Secrets of Three Hungry Wives* (1978). Jessica Walter.
Fri.: **Movie:** *The Lady in the Car With Glasses and a Gun* (1969). Oliver Reed.
Mon.: **Movie:** *Rich Man, Poor Man* (1975). Part I. Nick Nolte, Peter Strauss.
Tue.: **Movie:** *Rich Man, Poor Man* (1975). Part II. Peter Strauss.
31 *War and Peace* (except Thu., Tue.)
Thu.: *Playing Shakespeare:* "Exploring a Character"
Tue.: *Manchild Revisited*
M Fri.: **Movie:** *Turk 182!*
Tue.: **Movie:** *Zulu Dawn*
S Mon.: **Movie:** *Out of Africa*

1:30
2 *As the World Turns*
H Thu.: *Humor and the Presidency*
Tue.: *Critters*
M Wed.: **Movie:** *The Great Muppet Caper*
S Fri.: **Movie:** *Dune*
Tue.: **Movie:** *Falling in Love*

2:00
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
31 *The Pallisers*
H Wed.: **Movie:** *The Longshot*
Mon.: **Movie:** *Mommie Dearest*
M Thu.: **Movie:** *Can't Stop the Music*
Mon.: **Movie:** *Friendships, Secrets, and Lies*
S Wed.: **Movie:** *A Piano for Mrs. Cimino*
Thu.: **Movie:** *J. Edgar Hoover*

2:30
2 *Capitol*
5 *The Jetsons*
11 *Superfriends*
13 Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs of New Orleans*
Fri., Mon.: *Frugal Gourmet*
Tue.: *Microwaves Are for Cooking*
H Thu.: *Not* Necessarily *the News*
Fri.: **Movie:** *Iron Eagle*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Vegas*
11 *Smurfs*
13 Thu.: *Hometime:* "Bathrooms"
Fri.: *Victory Garden*
Mon.: *This Old House*
Tue.: *Learning in New York*
21 *Lilias, Yoga, and You*
31 Wed., Mon.: *Mechanical Universe* (cc)
Thu.: *Educational Computing*
Fri.: *The Perkins*
Tue.: *The Adventures of Sherlock Jones and Proctor Watson*
H Thu.: **Movie:** *Right of Way*
Tue.: *Rocco's Star*
M Fri.: **Movie:** *She Wore a Yellow Ribbon*
Tue.: **Movie:** *Teen Wolf*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Sesame Street* (except Wed., Tue.)
Wed.: *Woodwright's Shop*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Wed.: *When We First Met*
Tue.: **Movie:** *No Big Deal*
M Wed.: **Movie:** *Class of '44*
S Tue.: *The Special Magic of Herself the Elf*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Show*
9 *Police Woman*
11 *G. I. Joe*
13 Wed.: *Sesame Street*
Tue.: *Mister Rogers' Neighborhood*
21 *Mister Rogers' Neighborhood*
M Thu.: *Molly and Me*
Mon.: **Movie:** *Savage Harvest*
S Wed.: *The Get Along Gang*
Thu.: *Around the World in 80 Days*
Fri.: *Ape and Super Ape*
Mon.: *Jennifer's Journey*, Part 5
Tue.: *The Almost Royal Family*

4:30
2 *Superior Court*
5 *Thundercats*
11 *The Transformers*
13 *Mister Rogers' Neighborhood* (except Wed.)
21 Wed.–Fri.: *3-2-1 Contact*
Mon.–Tue.: *Square One TV*
31 Wed.: *The Living Planet*
Thu.: *Heritage: Civilization and the Jews* (cc)
Fri.: *Planet Earth*
Mon.: *Bradshaw: On the Family*
Tue.: *Moments in Time*
H Wed.: **Movie:** *BMX Bandits*
Fri.: *Survival Series*

Mon.: *The Blunder's Show*
M Tue.: **Movie:** *The Zoo Gang*
S Wed.: *Magic Adventure*
Mon.: *Henry Winkler Meets William Shakespeare*

5:00
2 4 7 News
5 *Diff'rent Strokes* (except Fri.)
Fri.: **Special:** *Jack Frost*
9 *Hart to Hart*
11 *Love Boat*
13 *Square One Television*
21 *Sesame Street*
H Thu.: *Safe Harbor* (cc)
Mon.: *Family of Strangers*
Tue.: **Movie:** *Raintree County*
M Wed.: *A Gospel Session*
Fri.: *The Movie Show #6*
S Tue.: **Movie:** *Young King Arthur*

5:30
2 News
5 *Facts of Life* (except Fri)
13 *3-2-1 Contact*
31 Wed.: *Criminal Justice* (cc)
Thu.: *Black Viewpoint*
Fri.: *Arts in New York*
Mon.: *Insight*
Tue.: *Beyond the Headlines*
H Thu.: **Movie:** *Garbo Talks*
Fri.: **Movie:** *Shaker Run*
M Thu.: **Movie:** *Summer of '42*
Mon.: *Crazy About the Movies*
S Thu.: *Jennifer's Journey,* Part 4
Fri.: *Suzy's War*
Mon.: **Movie:** *A Man From Button Willow*

5:45
31 *News From City Hall*

Weeknights, January 28–30 and February 2–3

WED., JAN. 28

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Mothers Against Drunk Drivers*
M **Movie:** *Mrs. Soffel*
S **Movie:** *Alice's Adventures in Wonderland*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Body Watch:* "Twin Reflections"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Ron Parker, Wildlife Artist"

8:00
2 *Mike Hammer*
4 *Highway to Heaven*
5 **Movie:** *Portrait of an Escort* (1980). Susan Anspach. A divorced woman, trying to make ends meet by moonlighting as an escort, becomes the subject of neighborhood gossip.
7 *Perfect Strangers*
9 News
11 **Movie:** *Countdown* (1968). James Caan. Accurate depiction of the real-life concerns of American astronauts; wonderful ensemble acting.
21 *Generation at Risk*
31 **Special:** *Video Music Box:* "The Making of *Sun City*"
H **Movie:** *Critters*
M **Movie:** *After Hours*
N **Movie:** *28 Up*
S *Shirley MacLaine*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Generation at Risk.* Nancy Reagan introduces this program which focuses on the teenage problems of suicide, drug abuse, pregnancy, and alcoholism.

9:00
2 **Movie:** *Broken Vows* (1986). Tommy Lee Jones. A priest is caught in a crisis of faith when he becomes attracted to a young woman.
4 *Gimme a Break*
7 *Dynasty*
9 **Movie:** *Topper* (1937). Cary Grant. Colorized version.
21 **Movie:** *Eyes on the Prize: America's Civil Rights Years, 1954–1965* (1986)
31 *First City*

9:30
4 *The Tortellis*
13 *Metroline:* "Generation at the Ready"
H *The Talk Show*
S **Movie:** *Mommie Dearest*

10:00
4 *St. Elsewhere*
5 11 News
7 *Hotel*
13 *Rock and Roll: The Early Days.* Chronicles the birth of rock and roll with rare film footage of Elvis Presley, Chuck Berry, Little Richard, and others.
21 *The New England Ragtime Ensemble on Stage at Wolf Trap.* The famous ensemble pays tribute to the music of Scott Joplin, James Scott, and Joseph Lamb.
31 *First Edition*
H *The Hitchhiker*
M **Movie:** *Mean Streets*

10:15
N **Movie:** *Pumping Iron II*

10:30
11 News
H *The Hitchhiker*

10:45
31 *Risking It All*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Honeymoon Hotel*
11 *Odd Couple*
13 *Masterpiece Theatre: Lost Empires*
21 *Monty Python's Flying Circus*
H TBA

11:15
31 *Poldark*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics*

11:45
S **Movie:** *The Happy Hooker*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *To Africa With Love*
21 *Long Island Report*
M **Movie:** *The Protector*

12:05
N **Movie:** *Silver City*

12:30
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40
2 **Movie:** *Beach Patrol* (1979). Robin Strand.

1:00
5 *I Love Lucy*
7 **Movie:** *Beachhead* (1954). Tony Curtis. Marines on a dangerous mission in W. W. II.
9 *Joe Franklin Show*
11 *Twilight Zone*
H **Movie:** *Too Scared to Scream*

1:30
4 11 News
5 *Get Smart*
S **Movie:** *Pale Rider*

1:40
M **Movie:** *Sex Through a Window*

2:00
2 News
4 *Crosswits*
5 **Movie:** *Psychic* (1979). Jennifer O'Neill. A young woman, who is psychic, becomes terrified when she sees details of her own death.
9 **Movie:** *The Night They Took Miss Beautiful* (1977). Chuck Connors.
11 *Harry-O*

2:30
4 *Sally Jessy Raphaël*

2:45
H **Movie:** *Certain Fury*

3:00
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*

3:05
M **Movie:** *Hundra*

3:30
4 *Here's Lucy*
11 *White Shadow*

3:35
S **Movie:** *A Piano for Mrs. Cimino*

3:55
5 *Make Room for Daddy*

4:00
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Do Not Fold, Spindle, or Mutilate* (1971). Helen Hayes.

4:15
H **Movie:** *The Philadelphia Experiment*

4:30
7 *Tales of the Unexpected*
11 *Streets of San Francisco*

4:55
M **Movie:** *The Stuff*

5:00
4 *Here's Lucy*
7 *Card Sharks*

5:25
S *Magic Adventure*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

THU., JAN. 29

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Body Watch:* "Twin Reflections." Examines reasearch on twins.
31 Italian programming (concludes at 8)
S *Free to Be You and Me*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report* (cc)
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "The Harp Seal"
21 *Nightly Business Report* (cc)
S *Van Halen*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Coot"
H **Movie:** *Troll*
M *Animals Are Beautiful People*

8:00
2 *Shell Game*
4 *Cosby Show*
5 **Movie:** *The Stripper* (1963). Joanne Woodward, Richard Beymer. Woodward is terrific as an aging stripper who falls in love with a teenage boy; based on the William Inge play *A Loss of Roses.*
7 *Our World*
9 News
11 **Movie:** *Target of an Assassin* (1978). Anthony Quinn, John Phillip Law.
21 *Wild America*
31 *Masterpiece Theatre: Lost Empires*
N **Movie:** *Bring On the Night*
S **Movie:** *City Heat*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Stepfamilies"
21 *This Old House*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *The Colbys*
9 **Movie:** *Walk, Don't Run* (1966). Cary Grant, Jim Hutton.
13 **Movie:** *Eyes on the Prize: America's Civil Rights Years, 1954–1965* (1986)
21 *Mystery!: The Secret Adversary*
H **Movie:** *Porky's Revenge*
M **Movie:** *Street Hero*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *In the Face of Terrorism*
21 *Masterpiece Theatre: Lost Empires*
31 *Mystery!: The Secret Adversary*
N **Movie:** *Only Emptiness Remains*
S **Movie:** *J. Edgar Hoover*

10:30
11 News
H *Not Necessarily the News*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Honeymoon Hotel*
11 *Odd Couple*
13 *Channel Crossings*
31 *Poldark*
H *Inside the NFL*
M **Movie:** *Young Lady Chatterly*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
H *Humor and the Presidency*
N **Movie:** *The Official Story*

12:05
S **Movie:** *Lady Jane*

12:30
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40
2 **Movie:** *Honeyboy* (1982). Erik Estrada. A young man boxes his way out of the barrio.
M **Movie:** *Young Lady Chatterly II*

1:00
5 *I Love Lucy*
7 **Movie:** *Friday the Rabbi Slept Late* (1976). Art Carney.
9 *Joe Franklin Show*
11 *Twilight Zone*
H **Movie:** *Terminal Choice*

1:30
4 11 News
5 *Check It Out*

2:00
2 News
4 *Crosswits*
5 **Movie:** *Take All of Me* (1978). Richard Johnson.
9 **Movie:** *Bunny Lake Is Missing* (1965). Laurence Olivier.
11 *Streets of San Francisco*

2:15
M **Movie:** *Tomboy*

2:30
4 *Sally Jessy Raphaël*
S **Movie:** *Laura*

2:45
H **Movie:** *Private Resort* (cc)

3:00
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*

3:30
4 *Here's Lucy*
11 *Lifestyles of the Rich and Famous*

3:45
M *The History of White People in America*

3:58
5 *Make Room for Daddy*

4:00
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Cash on Delivery* (1956). Shelley Winters.

4:10
H **Movie:** *Assault on Precinct 13*
S *Around the World in 80 Days*

4:15
M **Movie:** *Stand Alone*

4:30
7 *Tales of the Unexpected*
11 *CHiPs*

5:00
4 *Here's Lucy*
7 *Card Sharks*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
S *Jennifer's Journey,* Part 4

FRI., JAN. 30

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking:* "Polynesian Food"
31 Italian programming (concludes at 8)
M **Movie:** *On the Right Track*
S **Movie:** *The Lullaby of Broadway*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report* (cc)
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Marsh"

8:00
2 *Scarecrow & Mrs. King*
4 *Stingray*
5 **Movie:** *Policewoman Centerfold* (1973). Melody Anderson.
7 *Webster*
9 News
11 **Movie:** *Phone Call From a Stranger* (1952). Shelley Winters.
21 *Nature*
31 *Blake's Seven*
H **Movie:** *A Nightmare on Elm Street*
M **Movie:** *Outlaw Blues*
N **Movie:** *The Purple Rose of Cairo*
S *Brothers* (cc)

8:30
7 *Mr. Belvedere*
9 **Basketball:** Knicks vs. Atlanta
13 *Wall $treet Week*
S *It's Garry Shandling's Show*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Gung Ho*
13 *Great Performances: The Gospel at Colonus.* The *Oedipus at Colonus* story is combined with the rich musical heritage of black gospel.
21 **Movie:** *Moon Over Miami* (1941). Don Ameche.
31 **Movie:** *Doctor Who*
S **Movie:** *Summer Rental*

9:30
7 *Dads*
H **Movie:** *A Nightmare on Elm Street, Part 2*

10:00
2 *Falcon Crest*
4 *Crime Story*
5 11 News
7 *Starman*
M **Movie:** *Richard Pryor Here and Now*
N **Movie:** *The Mango Tree*

10:30
11 News
13 *Neon: An Electric Memoir*
21 *Wild America:* "King of Snakes"
31 *Monteith and Rand*
S **Movie:** *Mischief*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Honeymoon Hotel*
11 *At the Movies*
13 **Movie:** *My Dinner With Andre* (1982). Wallace Shawn. Interesting story of a playwright and a director who make startling revelations during a dinner conversation.
21 *Wall $treet Week*
31 *Poldark*
H *Don Johnson's Music Video*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*

11:40
M **Movie:** *Frank and I*

12 MIDNIGHT
5 *Dream Girl U.S.A.*
7 *Nightlife*
11 *Forgotten Children of the '80s*
21 *Long Island Report*
H **Movie:** *Iron Eagle*
N **Movie:** *Europa '51*

12:10
S **Movie:** *Thief of Hearts*

12:30
2 **Movie:** *McGarrett: Sign of the Ram* (1979). Jack Lord.
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*

1:00
9 *Joe Franklin Show*
11 *Keys to Success*

1:10
M **Movie:** *Code of Silence*

1:30
5 *Solid Gold*
11 News

1:40
2 **Movie:** *Crime Knows No Age* (1974). Gary Crosby.

1:50
S **Movie:** *One Night Only*

2:00
4 News
7 *New Dating Game*
9 *Saturday Night Live*
11 *White Shadow*
H *Inside the NFL*

2:30
4 *Crosswits*
5 **Movie:** *San Francisco* (1936). Clark Gable.
7 **Movie:** *Run Silent, Run Deep* (1958). Clark Gable.

2:55
M **Movie:** *Thief*

3:00
4 *Sally Jessy Raphaël*
9 *Saturday Night Live*
11 *Streets of San Francisco*
H **Movie:** *The Mean Season*

3:25
S *Soldier's Home*

3:30
4 *Music City USA*

3:49
2 *Newsmakers*

4:00
4 *Hit City*
9 *The Saint*
11 *Harry-O*

4:19
2 **Movie:** *A Matter of Wife . . . and Death* (1975). Rod Taylor.

4:25
S *Ape and Super Ape*

4:30
4 *Here's Lucy*
7 *Branded*

4:50
H **Movie:** *Shaker Run*

5:00
4 *Ben Casey*
7 *Hollywood Close-up*
9 News
11 *U.S. Farm Report*
M **Movie:** *Manhunt*

5:30
7 *Siskel & Ebert & the Movies*
9 11 News

MON., FEB. 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)
H **Movie:** *Dreamchild*
M **Movie:** *Big Wednesday*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "River of the Bears"
21 *Nightly Business Report*
S *Robin Hood:* "Rutterkin"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Sandhill Crane"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *The Maltese Falcon* (1941). Humphrey Bogart. Classic *film noir* dealing with detective Sam Spade's search for a jeweled statuette.
7 *MacGyver*
9 News
11 **Special:** *Golden Globe Awards*
21 *Planet Earth*
31 *Tenko*
H **Movie:** *Better Off Dead*
M **Movie:** *Wildcats*
N **Movie:** *28 Up*
S **Movie:** *Out of Africa*

8:30
2 *My Sister Sam*
4 *Amazing Stories*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Convicted: A Mother's Story* (1986). Ann Jillian. Drama dealing with the emotional and physical battles facing a mother in prison.
7 **Movie:** *Single Men, Single Bars* (1986)
9 **College Basketball:** Georgetown vs. St. John's
13 *American Playhouse: The Wide Net.* Based on Eudora Welty's story of a couple whose personal problems disrupt a town.
21 *Nature of Things:* "Open Heart"
31 *New York Screening Room*

9:30
2 *The Cavanaughs*

10:00
2 *Cagney & Lacey*
5 11 News
13 *Be It Remembered.* Explores the reasons why people immigrated to America in the past and why others are still coming.
21 *Quest for the Killers:* "Vaccine on Trial." New York's gay community mobilizes to help research and test a vaccine against Hepatitis B, the prime cause of fatal liver cancer.
31 *Three Women Filmmakers*
H **Movie:** *Mommie Dearest*
M **Movie:** *Creator*

10:15
N **Movie:** *The Stripper*

10:30
11 News
31 *William Grant Still, Trailblazer*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *The Surreal Eye*
21 *Monty Python's Flying Circus*
S **Movie:** *Just the Way You Are*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics*

11:50
M **Movie:** *Personal Best*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Bombay Talkie*

12:15
H **Movie:** *A Nightmare on Elm Street, Part 2*

12:30
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40
2 **Movie:** *Matt Helm* (1975). Tony Franciosa.
S **Movie:** *Protocol*

1:00
5 *World Vision*
7 **Movie:** *Apache Drums* (1951). Stephen McNally.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30
4 11 News

1:45
H **Movie:** *Delivery Boys*

1:55
M **Movie:** *Volunteers*

2:00
2 News
4 *Crosswits*
5 **Movie:** *Harry and Walter Go to New York* (1976). James Caan.
9 **Movie:** *Carry On Cowboy* (1966). Jim Dale.
11 *White Shadow*

2:25
S **Movie:** *Thief of Hearts*

2:30
4 *Sally Jessy Raphaël*
7 *Branded*

3:00
4 *Ask Dr. Ruth*
7 *The Avengers*
11 **Movie:** *The Magic Box* (1954). Laurence Olivier.

3:20
H **Movie:** *The Killing Fields*

3:30
4 *Here's Lucy*

3:45
M **Movie:** *The Coca-Cola Kid*

4:00
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Suddenly Single* (1971). Barbara Rush.

4:15
S *The Golden Honeymoon*

4:30
5 *Make Room for Daddy*
7 *Tales of the Unexpected*

5:00
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:10
S **Movie:** *A Man From Button Willow*

5:25
M **Movie:** *Wildcats*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

TUE., FEB. 3

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *Trancers*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
S *The Paper Chase: The Second Year:* "Plague of Locusts"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Hooded Seal"

8:00
2 *The Wizard*
4 *Matlock*
5 **Special:** *The Future of Black America.* Focuses on young black achievers throughout the country.
7 *Who's the Boss?* (cc)
9 News
11 **Movie:** *Notorious* (1946). Cary Grant.
21 *Nova:* "Why Planes Crash"
31 **Special:** *Someone Marched for Me*
H **Movie:** *The Man With One Red Shoe*
M **Movie:** *Out of Africa*
N **Movie:** *Journey of Destiny*
S **Movie:** *Falling in Love*

8:30
7 *Growing Pains*
9 **Basketball:** Knicks vs. Milwaukee
13 *Innovation:* "Crisis in Contraception"

9:00
2 **Movie:** *Guilty of Innocence: The Lenell Geter Story* (1986). Dorian Harewood.
4 *Hill Street Blues*
5 *Starsky and Hutch*
7 *Moonlighting*
13 *Nova*
21 *Remember When:* "On the Air." Spotlights the pioneers of radio.
31 *Bergerac*

9:30
H *The Talk Show*

10:00
4 *Remington Steele*
5 11 News

7 *Jack and Mike*
13 *Frontline:* "The Earthquake Is Coming"
21 *In the Face of Terrorism*
31 *Hitch-hikers Guide to the Galaxy*
H **Movie:** *The Longshot* (cc)
N **Movie:** *The Official Story*
S *Brothers*

10:30
11 News
31 *Open All Hours.* British comedy about a mismanaged store.
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Intercom*
21 *Monty Python's Flying Circus*
31 *In the Face of Terrorism*
M **Movie:** *Sweet Dreams*
S **Movie:** *Runaway Train*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics*

11:35
H **Movie:** *Critters*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Mystery!: The Secret Adversary*
21 *Long Island Report*
N **Movie:** *Bring On the Night*

12:30
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40
2 **Movie:** *Spasms* (1983). Peter Fonda.

1:00
5 *I Love Lucy*
7 **Movie:** *Moby Dick* (1956). Gregory Peck. Peck stars as Captain Ahab in this Herman Melville sea classic; screenplay by John Huston and Ray Bradbury.
9 *Joe Franklin Show*
11 *Twilight Zone*
M **Movie:** *Secret Admirer*
S *Shirley MacLaine*

1:05
H **Movie:** *Atlantic City*

1:30
4 11 News

5 *Get Smart*

2:00
2 News
4 *Crosswits*
5 **Movie:** *McMillan: Buried Alive* (1975). Rock Hudson, Susan Saint James. McMillan unwillingly gets involved in a spy caper after an intelligence agent is murdered.
9 **Movie:** *Carry On Screaming* (1967). Gerald Thomas.
11 *Streets of San Francisco*

2:30
4 *Sally Jessy Raphaël*

2:40
M **Movie:** *The Perils of Gwendoline*
S **Movie:** *The Happy Hooker*

2:55
H **Movie:** *Creature*

3:00
4 *Ask Dr. Ruth*
11 **Movie:** *Mayday: 40,000 Feet!* (1976). David Janssen, Jane Powell. All-star cast aboard a disabled Boeing 747 with a ruthless killer in first-class at a snowed-in airport; what else could go wrong?

3:30
4 *Here's Lucy*
7 *Guns of Will Sonnett*

4:00
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *But, I Don't Want to Get Married* (1970). Shirley Jones, Herschel Bernardi. Fair comedy about a recently widowed man who suddenly finds himself irresistible to all types of women.

4:15
M **Movie:** *Dance With a Stranger*

4:20
S **Movie:** *Summer Rental*

4:30
7 *Tales of the Unexpected*

4:35
H **Movie:** *The Man With One Red Shoe*

5:00
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 News

Weekend, January 31–February 1

SAT., JAN. 31

6:00
4 *New Wilderness*
5 *Focus on Britain*
7 *Greatest Sports Legends*
9 *David Toma Show*
11 *Tom and Jerry*
S **Movie:** *National Lampoon's European Vacation*

6:25
H **Movie:** *Wildrose*

6:30
2 *Patchwork Family*
4 *Father Murphy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*

6:45
M **Movie:** *Carson City*

7:00
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Superfriends*

7:30
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*

8:00
2 *Berenstain Bears*
4 *Kissyfur*
5 *Woody Woodpecker*
7 *The Wuzzles*
9 *In the Black*
11 **Movie:** *Charlie Chan and the Shanghai Chest* (1948). Roland Winters.
13 *Adam Smith's Money World*
H **Movie:** *Murphy's Romance*
S **Movie:** *Crisis*

8:30
2 *Wildfire*
4 *Gummi Bears*
5 *Rainbow Brite*
7 *Care Bears Family*
9 *Meet the Mayors*
13 *Wall $treet Week*
M **Movie:** *Gotcha!*

9:00
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Voyagers*
13 *Washington Week in Review* (cc)
21 *America: The Second Century*

9:30
5 *Get Along Gang*
11 *Soul Train*
13 *One-on-One*

10:00
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Street Hawk*
13 *Frontline*
21 *Focus on Society*
31 *Body Electric*
H *Inside the NFL*
S **Movie:** *Cattle King*

10:30
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
11 *Three Stooges Hour*
31 *Owl/TV*
M *A Gospel Session*

11:00
2 *Galaxy High*
4 *Foofur*
5 *National Geographic Special:* "Strange Creatures of the Night" (cc)
7 *Bugs Bunny and Tweety Show*
9 *Wrestling Spotlight*
13 *Tony Brown's Journal:* "The Martin Luther King Holiday Controversy"
21 *Economics U.S.A.*
31 *Sherlock Jones and Proctor Watson*
H **Movie:** *The Longshot*

11:30
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
11 *Abbott and Costello*
13 *Open Mind:* "Cuomo: Past, Present, and Future"
31 *The Perkins Family*
M **Movie:** *Daffy Duck's Fantastic Island*
S **Movie:** *Firstborn*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
5 *National Geographic Special:* "Egypt—Quest for Eternity"
7 *Weekend Specials*
9 *Black Sheep Squadron*
13 *G.E.D. Preparation:* "Writing, Part III"
21 *Gourmet Cooking* (cc)
31 *Video Music Box*

12:30
4 *Kid Video*
7 *Health Program*
13 *G.E.D. Preparation:* "Writing, Part IV"
21 *This Old House*
H **Movie:** *Sesame Street Presents: Follow That Bird*

1:00
2 **College Basketball:** Iowa vs. Michigan
4 **College Basketball:** Oklahoma vs. N.C. State
5 **Movie:** *Blacula* (1972). Denise Nicholas. An African prince, bitten by a vampire, turns up on the streets of Los Angeles; bloody and very campy.
7 *American Bandstand*
9 **Hockey:** Rangers vs. Philadelphia
11 **Movie:** *Carrie* (1976). Sissy Spacek. A girl's telekinetic powers are unleashed in revenge.
13 *Metroline*
21 *Frugal Gourmet*
31 *All About TV*
M **Movie:** *Head Office*

1:30
7 *World Cup Skiing*
13 *This Old House*
21 *French Chef*
31 *Cityscope*
S **Movie:** *Beyond the Poseidon Adventure*

2:00
13 *American Playhouse: The Prodigious Hickey*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Eddie and the Cruisers*

2:30
7 *Ebony/Jet Showcase*
21 *Magic of Oil Painting*
M *Crazy About the Movies*

3:00
2 **College Basketball:** Syracuse vs. Georgetown
4 **College Basketball:** Kansas vs. Louisville
5 **Movie:** *Killer of Shantung* (1980). Ching Li.
7 *Professional Bowlers Tour*
11 *Twilight Zone*
13 *Smithsonian World*
21 *Last Chance Garage*
M **Movie:** *Beyond the Poseidon Adventure*

3:30
11 *Puttin' On the Kids*
21 *Motorweek*
S *Shirley MacLaine*

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TELEVISION

4:00
9 *Vegas*
11 *Puttin' On the Hits*
13 *Nova*
21 *Woodwright's Shop*
31 *Out of the Firey Furnace*
H *Welcome Home*

4:30
7 *Wide World of Sports*
11 *Dance Fever*
21 *This Old House*
H **Movie:** *Critters*

5:00
2 **Golf:** Pebble Beach Pro-Am Tournament
4 *Sports Lifestyles*
5 *Mission: Impossible*
9 *Wrestling*
11 *One Big Family*
13 *Innovation:* "The Music Machines"
21 *Owl/TV*
31 *Country Express*
M **Movie:** *Sweet Dreams*
S *Robin Hood:* "The Pretender"

5:30
4 *Fight Back*
11 *What a Country*
13 21 *Newton's Apple*
31 *Right to Know*

6:00
2 4 7 News
5 *What's Happening Now?*
9 *Bosom Buddies*
11 *Fame*
13 *Nature*
21 *Austin City Limits*
31 *Alive From Off Center*
H **Movie:** *Murphy's Romance*
S **Movie:** *National Lampoon's European Vacation*

6:30
2 4 7 News
5 *Small Wonder*
9 *New Gidget*
31 *State of the Art*

7:00
2 News
4 *Strictly Business*
5 *9 to 5*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Owl/TV*
21 *All Creatures Great and Small*
31 *Looking East*
M *A Gospel Session*

7:30
4 *Throb*
5 *Ted Knight Show*
7 *New Jersey: The Place to Be*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*
31 *Japan, the Living Tradition*

8:00
2 *Outlaws*
4 *Facts of Life*
5 **Movie:** *A Shot in the Dark* (1964). Peter Sellers. Funny comedy about a bungling police inspector who tries to prove the innocence of a maid accused of murder; great Henry Mancini score and Sellers at his best!
7 *Sidekicks*
9 News
11 **Movie:** *Blood and Sand* (1941). Tyrone Power.
13 21 *Wonderworks*
31 *Playing Shakespeare:* "Poetry and Hidden Poetry"
H **Movie:** *The Clan of the Cave Bear*
M **Movie:** *Gotcha!*
S **Movie:** *Firstborn*

8:05
N **Movie:** *The Meadow*

8:30
4 **Special:** *The Storyteller*
7 *Sledge Hammer!*
9 *House Calls*

9:00
2 *Hallmark Hall of Fame: The Room Upstairs* (1986). Stockard Channing.
4 *Golden Girls*
7 *Ohara*
9 **Special:** *We Can Keep You Forever: The Story of the M.I.A.'s*
13 *Mystery!: The Secret Adversary*
21 *To the Manor Born*
31 *Those Benchley Shorts*

9:30
4 *Easy Street*
21 *Mother and Son*

10:00
4 **Special:** *Today at 35*
5 News
7 *Spenser: For Hire*
13 *Film on Film:* "Slapstick"
21 *Agony*
H **Movie:** *Apology*
M **Movie:** *Best Revenge*
N **Movie:** *Huey Long*
S **Movie:** *Just for Laughs*

10:30
5 *Black News*
11 News
21 *The Fall and Rise of Reginald Perrin*

11:00
2 4 7 News
5 **Movie:** *The Autobiography of Miss Jane Pittman* (1974). Cicely Tyson. Tour-de-force performance by Tyson as a 110-year-old black woman who recounts her life from the Civil War through the civil-rights movement; winner of nine Emmy Awards.
9 *Benny Hill*
11 **Movie:** *The Getaway* (1972). Steve McQueen, Ali MacGraw. A man and his wife run from the law after a failed robbery.
13 **Movie:** *The Lady Eve* (1941). Barbara Stanwyck. Comedy about a female con artist who is out to catch a wealthy man; beautifully directed by Preston Sturges.
21 *Monty Python's Flying Circus*
S **Movie:** *Scarred*

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *The Night Evelyn Came Out of the Grave* (1971). Erica Blanc.
21 **Movie:** *The Overlanders* (1946). Chips Rafferty. Engrossing wartime adventure of the Japanese threat to invade Australia during W. W. II.
M **Movie:** *Head Office*

11:40
H **Movie:** *The Park Is Mine*

11:45
2 *You Write the Songs*
7 **Movie:** *Last Embrace* (1979). Roy Scheider.

12 MIDNIGHT
N **Movie:** *MacArthur's Children*

12:30
S **Movie:** *Beyond the Poseidon Adventure*

12:45
2 **Movie:** *Red Line 7000* (1965). James Caan.

1:00
4 **Special:** *National Song Writer's Awards*

1:05
M **Movie:** *After Hours*

1:10
5 **Movie:** *The Good Earth* (1937). Luise Rainer, Paul Muni. Great acting by Muni and Rainer as Chinese peasant farmers who struggle for survival during a severe drought; superb special effects and an Oscar for Rainer; based on Pearl S. Buck's classic novel.

1:25
H **Movie:** *Act of Vengeance*

1:30
9 *MTV Top 20 Video Countdown*
11 *Dempsey and Makepeace*

1:50
7 **Movie:** *Mustang Country* (1976). Robert Fuller.

2:30
9 *Saturday Night Live*
11 News

2:35
S **Movie:** *Missing in Action*

2:43
2 News

2:45
M **Movie:** *Mean Streets*

3:00
4 *Dancin' to the Hits*
11 **Movie:** *The Great Santini* (1979). Robert Duvall.

3:05
H **Movie:** *The Glitter Dome*

3:28
2 **Movie:** *The Jordan Chance* (1978). Raymond Burr.

3:30
4 *Ask Dr. Ruth*
9 *Saturday Night Live*

3:50
7 **Movie:** *The Comedy of Terror* (1963). Vincent Price

4:00
4 *This Week in Country Music*

4:20
S **Movie:** *Shirley MacLaine*

4:30
9 *The Saint*

4:45
H **Movie:** *As Summers Die*
M **Movie:** *Fraternity Vacation*

5:30
7 *America's Top 10*
9 11 News

SUN., FEB. 1

6:00
2 *Community*
4 *Joy of Gardening*
5 *Black News*
7 *Ebony/Jet Showcase*
9 *In Depth*
11 *Christian Science Monitor*
S *Jennifer's Journey,* Part 4

6:30
2 *Young Universe*
4 *Cliffwood Kids*
5 *Hour of Power*
7 11 *Christopher Close-up*
9 *New Jersey People*
H **Movie:** *A Shining Season*
M *Olivia Newton-John*
S **Movie:** *Aladdin and His Magic Lamp*

6:45
11 *Davey and Goliath*

7:00
2 *Way to Go*
4 *Funtastic World of Hanna-Barbera*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
M **Movie:** *Hanky Panky*

7:30
2 *For Our Times*
5 *Jimmy Swaggart*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*

8:00
2 *Today's Business*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *The Perkins Family*
31 Italian programming (concludes at 2 p.m.)
S *The Valentine's Day That Almost Wasn't*

8:30
5 *Focus on Britain*
7 *Tiempo*
9 *Sunday Mass*
13 *Mister Rogers' Neighborhood*
21 *The Real Adventures of Sherlock Jones and Proctor Watson*
H *Fraggle Rock*
S **Movie:** *Teacher, Teacher*

9:00
2 *Sunday Morning News*
4 *Visiones*
5 *Danger Mouse*
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street* (cc)
21 *Wonderworks*
H **Movie:** *Out of Africa*
M **Movie:** *High Anxiety*

9:30
4 *Positively Black*
5 *Leave It to Beaver*
7 *World of Photography*
9 *World Tomorrow*
11 *Jem*

10:00
4 *Essence*
5 *World of Disney*

7 *America's Top Ten*
9 *Hour of Power*
11 *Photon*
13 *Supergran*
21 *To the Manor Born*
S **Movie:** *The Best of Times*

10:30
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
11 *Three Stooges*
13 *The Perkins Family*
21 *Mother and Son*
M **Movie:** *Real Genius*

11:00
2 *Community*
4 *Meet the Press*
5 **Movie:** *Tarzan Triumphs* (1943). Johnny Weissmuller.
7 *News Conference*
9 *New Gidget*
13 *Owl/TV*
21 *Agony*

11:30
2 *Newsmakers*
4 *News 4orum*
7 *David Brinkley*
9 *Sunday Morning Funnies*
11 **Movie:** *Ride 'em Cowboy* (1942). Bud Abbott.
13 *Wonderworks*
21 *The Fall and Rise of Reginald Perrin*

12 NOON
2 *This Is the NFL*
4 *First Estate*
21 *Nature:* "Saguaro: Sentinel of the Desert"
H **Movie:** *The Purple Rose of Cairo*
S *The Paper Chase: The Second Year:* "Commitments"

12:30
2 *Cover Story*
4 *Today in New York*
5 **Movie:** *Gargoyles* (1972). Cornel Wilde. While in Mexico, an anthropologist and his daughter are menaced by horrifying creatures resembling gargoyles.
7 *Business World*
13 *Inside Albany*
M **Movie:** *Xanadu*

1:00
2 **Basketball:** Houston vs. Atlanta
4 **College Basketball:** North Carolina State vs. Notre Dame
7 *Like It Is*
9 **Movie:** *Somebody Up There Likes Me* (1956). Paul Newman.
11 **Movie:** *The Swarm* (1978). Michael Caine.
13 *Firing Line:* "How Do We Stand on Disarmament?"
21 *Generation at Risk*
S **Movie:** *Kiss Me, Stupid*

1:30
H **Movie:** *Loser Take All*

2:00
5 **Movie:** *North by Northwest* (1959). Cary Grant, James Mason. Classic Hitchcock thriller of an advertising man who is mistaken for a C.I.A. agent; memorable scenes throughout.
7 **College Basketball:** UNLV vs. Auburn

13 *Great Performances: The Gospel at Colonus*
21 **Movie:** *Eyes on the Prize: America's Civil Rights Years, 1954–1965*
31 *World TV Presents*
H **Movie:** *Vanishing Wilderness*

2:30
M *Olivia Newton-John*

3:00
4 *Sportsworld:* Boxing
9 **Movie:** *Hombre* (1967). Paul Newman.
11 **Movie:** *Harpy* (1970). Hugh O'Brian.
21 *European Journal*
31 *Washington Week in Review*
M **Movie:** *The Fox*

3:30
2 **Golf:** Pebble Beach Pro-Am Tournament
13 *Ossie and Ruby: A Letter From Booker T.*
21 *Tony Brown's Journal*
31 *European Journal*
H **Movie:** *Night of the Comet*
S **Movie:** *J. Edgar Hoover*

4:00
7 *Wide World of Sports*
13 *Rock and Roll: The Early Days*
21 *Inside Albany*
31 *Tony Brown's Journal*

4:30
4 *Fight Back*
21 *Adam Smith's Money World*
31 *World Chronicle*

5:00
4 **Special:** *The Boy King.* The childhood of Dr. Martin Luther King Jr. and the events which shaped his life.
5 *Kojak*
9 *Buck Rogers*
11 *Fame*
13 **Movie:** *Eyes on the Prize: American Civil Rights Years, 1954–1965*
21 *Wall $treet Week*
31 *Hello Jerusalem*
M **Movie:** *Ladyhawke*

5:30
21 *One-on-One*
H *Fraggle Rock*
S **Movie:** *Mommie Dearest*

6:00
2 4 News
5 **Movie:** *Busting* (1974). Elliott Gould.
9 *Police Story*
11 *National Geographic on Assignment*
13 *Currents*
21 *Nova:* "Children of Eve." Examination of recent genetic studies that looks at controversial questions about the origins of man.
31 *U.S. Nippon Newscope* (cc)

6:15
31 *Business Nippon*
H **Movie:** *A Shining Season*

6:30
2 4 News
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
11 *National Geographic on Assignment*
13 *Planet Earth*
21 *Doctor Who*
31 *Japanese Theatre*
M **Movie:** *My Science Project*

8:00
2 *Murder, She Wrote*
4 **Movie:** *LBJ: The Early Years* (1986). Randy Quaid.
5 *Solid Gold*
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature*
31 *Africa*
H **Movie:** *Out of Africa*
S **Movie:** *The Best of Times*

8:05
N **Movie:** *Hard Choices*

8:30
9 *Face-off*
21 *The Hitch-hiker's Guide to the Galaxy*

9:00
2 *Designing Women*
5 *Star Search*
7 **Movie:** *The Man With the Golden Gun* (1974). Roger Moore.
9 *New Jersey People*
11 *The Jeffersons*
13 *Masterpiece Theatre: Lost Empires*
21 *Blake's Seven*
31 **Movie:** *Eyes on the Prize: America's Civil Rights Years, 1954–1965*
M **Movie:** *Real Genius*

9:30
2 *Together We Stand*
9 *In Depth*
11 *Sanford and Son*

10:00
2 *Hard Copy*
5 11 News
9 *Straight Talk*
13 *Yes, Minister*
21 *Mystery!: The Secret Adversary*
31 *Manchild Revisited*
N **Movie:** *Black Orpheus*
S **Movie:** *Nighthawks*

10:30
5 Sports
11 *At the Movies*
13 *Fawlty Towers*

11:00
2 4 News
5 *Taxi*
9 *World Tomorrow*
11 *Odd Couple*
13 *Independent Focus*
21 *Nanny*
H **Movie:** *Fortress*
M **Movie:** *Jagged Edge*

11:15
2 News

11:30
5 *Value Television*
9 *It Is Written*
11 *The Honeymooners*

11:35
7 News

11:45
2 Sports
S **Movie:** *Stick*

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*

9 *Jimmy Swaggart*
11 *Star Trek*
21 *Spirit to Spirit:* "Nikki Giovanni." This famous author reads selections from her poems and reflects on her life.
N **Movie:** *Sex Kittens Go to College*

12:05
7 News

12:20
7 Sports

12:30
4 *Heroes: Made in the U.S.A.*
5 *Mission: Impossible*
H *Paul Rodriguez*

12:35
7 **Movie:** *Breathless* (1983). Richard Gere.

12:50
M **Movie:** *The Holcroft Covenant*

1:00
2 *Peter Gunn*
4 *Off the Wall*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:30
2 *Mr. Lucky*
4 *Ghost Story*
5 *Check It Out*
11 News
H **Movie:** *The Final Terror*

1:45
S **Movie:** *J. Edgar Hoover*

2:00
2 News
5 *Christian Children's Fund*
9 **Movie:** *Strange Cargo* (1940). Clark Gable.
11 **Movie:** *The Cowboy and the Lady* (1938). Gary Cooper.

2:30
4 *Visiones*
5 *Please Help Me Live!*

2:35
7 **Movie:** *Buckskin Frontier* (1943)

2:45
M **Movie:** *Out of Control*

3:00
4 *First Estate*
H **Movie:** *Lust in the Dust*

3:55
S *The Paper Chase: The Second Year:* "Commitments"

4:00
7 *Tales of the Unexpected*
9 *Return of the Saint*
11 *Lou Grant*

4:10
M *Olivia Newton-John*

4:30
7 *Tales of the Unexpected*
H **Movie:** *Windy City*

4:40
M **Movie:** *Ladyhawke*

5:00
7 *Card Sharks*
9 News
11 *One Step Beyond*
S **Movie:** *Mommie Dearest*

5:30
4 *Here's Lucy*
9 11 News

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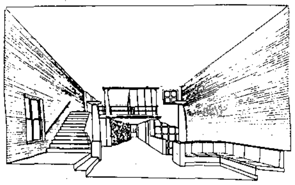

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Low 70's/Central Park West—2 BR brownstone duplex. Furn. Exposed brick, fplc, sliding glass doors to balc overlooking garden. Southern exposure. Avail 4/1. $2200/month. Maid.
212-883-5369/weekdays.

COUNTRY PROPERTY FOR SALE/RENT

The Hub of the Catskill Ski Areas

3 bedrms, 2½ baths, Pristine Dream House, eat in Kit., din. rm., rec. rm., wet bar, 2 firepl., Basement Gar., Pool Cabana, 32' inground pool, all appliances, baby barn. All on 3.7 landscaped acres w/So. exposure. Close to Golf & Ski — $235,000

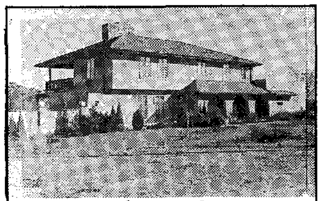
CLOSED SUNDAYS
REDMOND AGENCY
RT. 28, ARKVILLE, N.Y. 12406
Phone: 914-586-2696

Martha's Vineyard—Capt's Historic lndmrk. 7BR, 3 fplcs, 4 bth, lg veranda, beaut lndscp. $325,000. **212-772-3369.**

HOUSES FOR SALE/RENT Queens

Belle Harbor/Neponsit—Beach area, var priced homes/rentals. Adele 718-474-3989/3388. Mitchnick Kramberg Realty.

HOUSES FOR SALE/RENT New Jersey



For Sale By Owner
LAKEFRONT
275 ft on Water

4 bedroom, 2½ bth, 2 fireplaces, 20x42 in-ground pool. Pool cabana with shower and bar area. Immediate occupancy. Call for appointment. Bricktown, NJ.
201-477-5503 **$445,000**

SUMMER RENTALS

Charlestown Beach, Rhode Island—Our homes are gorgeous! 1 wk - seasonal. Charlestown Beach RE **401-364-6926.**

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time ad, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINES

Jetting To London—Daily departures avail on regularly scheduled airlines. Min. fare only $250 round trip. For resv & info, call 718-262-8058 btw 12:30-3:30.

INNS & LODGES Middle Atlantic

Village Latch—Southampton's ultimate romantic escape inn! 516-283-2160.

RESORTS South

Kiawah Island Resort—Near historic Charleston. 10 mi beach. Free broch. Toll Free 800-845-3911 ex 292. Ravenel Assoc

RESORTS New England

HAVE YOUR HOLIDAY LEFTOVERS GONE TO WAIST?

Jimmy LeSage's
NEW LIFE SPA
Stratton Mountain, Vermont 05155
(802) 297-2534-2600

RESORTS The Islands

JAMAICA—Substantial savings on luxury rooms and villas. Call 800-843-6975. In New York state call 212-321-1011.

RESORTS Rockies & The West

Dial Palm Springs—We rep over 70 hotels & 600 condos!! Call 800-854-9288.

For Classified Display Advertising—Call Ron Stern for rates. 212-880-5406.

VILLAS/CONDOS The Islands

ACAPULCO OCEANFRONT GEM
Due to cancellation, we have a unique offer: 5 bedrooms, pool, studio, jacuzzi, servants, driver and van. Regularly $450 daily, only $250 per day in month of February 1987. **607-797-5573.**

VILLAS/CONDOS Mexico

COZUMEL, On The Caribbean—Beach front, furn lux townhse-type villa, 3 BR, 2 1/2 bth. $1400/week. Call 216-638-0720

Puerto Vallarta—Lux apt. fab views, ocean, pool, maid, sleeps 6. 516-829-8980

TRAVEL RATES
For advertisers in NEW YORK'S new travel section. $25 per line for 1 week, $24.50 per line for 4 week insertion. Phone orders accepted with MC, VI and AX. Line listing deadline: Tuesday noon for issue on sale the following Monday. Call Diane Woodstock. **212-880-5405.**

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** one-time ad, $40.00 per line; four consecutive ads, $32.45 per line per issue; seven consecutive ads, $27.85 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

Automobile Literature Wanted—1900-1970. I buy automobile sales brochures, manuals, etc. Walter Miller, 6710 Brooklawn Pkwy, Syracuse, NY 13211.

APPLIANCES

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

All Major Appliances—Expert advice, best prices. New, warranteed, delivered. Quotes 9-5 PM. Visa/MC. 718-774-0198.

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

ART

Original Oil Painting—The Bicyclist by Alfred Boisseau. Mr. Jurist, 212-475-8089.

BOATS & YACHTS

Private Yachts For Special Events—Call Gala Yachts, Pier 60. 212-307-0985.

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

Manhattan Yacht Charters—Experience **NY's winter magic** aboard your own private yacht. Fully heated. Corporate events, private parties. 212-772-9430.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in NEW YORK Magazine. Deadline: Monday for issue on sale the following Monday.
212-880-0735 or 212-880-5406.

CLEANING SERVICES

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Bob Dellacona's Maid in NY—Help is on the way. 212-777-6000.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Little Elves, The Professionals—House and office cleaning. 212-674-2629.

Maids Unlimited—Heavy & construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

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We're Different—You have a choice. Consult plus exploratory therapy sessions - 3 therapists. Pkg. $49. Psychotherapies Selection Svce, 200 W. 57. 307-5977.

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To advertise in this section call 212-880-0735. Tell our 1.1 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfair.

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Our team of nutritionists carefully hand tailor a plan to meet your individual health and energy needs. Look and feel your best today!

CALL NOW **(212) 697-7177**

PROFILE DIET & NUTRITION CENTER 11 E 44 St, (Bet. 5th & Mad.)

OUR NEW ASSORTMENTS SECTION
$400 per inch display, $40 per line 2 line minimum puts your ad in the "Spotlight." Call Ron Stern or Michael Fazio. 212-880-0734.

Nutra/System—Succeeds where diets fail you. Call 212-988-2220.

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Advertise your SUMMER RENTALS in *New York's* Real Estate Section

$23.95 per line (2 line min.)
or
$280 per inch (display format)

Deadline: Mondays 5 pm.
(for issue on sale following Monday)

AX VI MC 212-880-0735

NO CAREER GROWTH?
LET'S DISCUSS. NO CHARGE.
TURNING POINTS. 212-687-2066.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short-Term Psychotherapy. 212-570-6664.

CRAFTS

Learn To Knit—In a few hours you can start making your own sweater. Call 212-249-3253 for appointment.

EDUCATION

Dissertation Research—Writing, editing by professionals, since 1972. Academic Research, Inc. 201-939-0252.

Want to be an ad agency account exec? Maybe you need 6 weeks of special education. The Account Management Training Program is an intensive, practical course. Faculty of senior agency professionals. Evening classes. (212) 755-3870. **Institute For Advertising Management**

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ROYAL ENTERTAINMENT
Superb mimes, jugglers, magicians and unique theme characters. **212-781-1440.**

ENTERTAINMENT CONNECTION
Musicians, Magicians, Mimes, & More...! For corp, private & children's parties.
212-534-7277

Master Magician—Exciting fun for all events. David Fletcher. 212-246-2438.

Sensational Prices! Helium Balloons!—All occasions! In Tune 212-534-6003.

Stunning Strip-Shows—Gorgeous girls! Great hunks! Many acts! 212-877-1757.

Yiddish Gorilla -- Shmata Hari—Bag, strip, belly. Nationwide. 212-741-0018.

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

$55 $55 $55 $55 $55 $55

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THANK YOU NEW YORK!!!

Naughty Cop, Saucy Secretary, Bag Lady
$55 $55 $55 $55 $55 $55
Serving Tri-State Area AE, MC, VI
EASTERN ONION 212-741-0006
201-325-7713, 914-963-6959, 516-352-8778

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Pose with famous life-size celebrity cutouts. Looks so real. Instant photos. Great fun for all types of parties. 516-379-2300.

Baskets With Style—A gift no one ever returns. The Purple Door, 212-627-4076.

State-of-the-Art in Caricatures®
Philip James Herman - caricaturist
"Par excellence" **212-819-9140.**

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Performing telegrams, promotionals, party planning. **212-420-1190.**

Caricatures: "The Best"—Award winner. Jon Bailis. 212-243-3439.

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Airtime

Balloons In-A-Box
$14⁹⁵

Bouquets & Enhancements too!
Same day service available

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212-925-4930
MC/Visa

Superstrippers—Good nudes travel fast. 212-794-1393.

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

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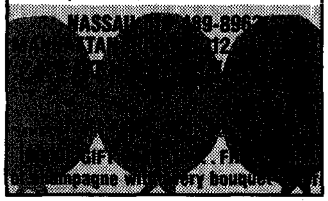
Unique Gifts, Not Just Balloons



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Send big beautiful bouquets of balloons, flowers, roses, fruit baskets and champagne anywhere in the USA.
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Order toll free: 1-800-222-SEND.

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Male/female strips or bellydancers
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Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Caricatures By Puglisi—Mitzvah specialist, parties, personal gifts. 718-631-3157.

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Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions - 516-868-1795.

Giant Chocolate Chip Cookie—Delivered anywhere. VI/MC/AX. 212-227-3838.

Remember Valentine's Week!!!
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All major credit cards Serving NY LI NJ CONN

A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. *For unique gift* baskets, try 993 2nd Ave. 212-308-4066.

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Caricaturist—Make me the "drawing card" at your party. Phil, 212-757-6300.

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ENTERTAINMENT CONNECTION
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Mickey Mouse—Magic, games, clown, sing, gorilla, raggedy ann, 212-371-1507.

Princess Pricilla—Music clown! 9-part variety show! 212-586-6300/718-461-9754.

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Parties & classes. Music, Art, Movement,
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Catholic Singles Dating Project—22nd yr. Brochure: 212-563-1744, 201-947-5151.

The NEW YORK Audience
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Quality Name Brands. Up to 50% off. Full service. Since 1931. 212-213-5115.

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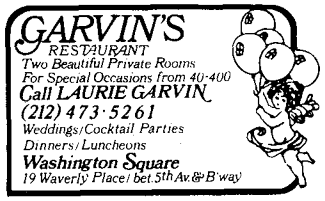
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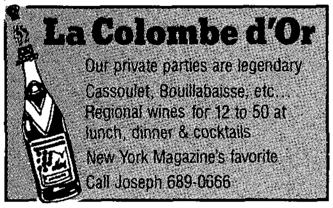
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Strictly Personals is a weekly feature. **New Rate: $27.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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Situation Wanted:—Patronage, love and marriage. Attractive, gifted, middle-aged man; own business, solvent. Wants to resume already established life in the arts with attractive woman of independent means. Neurotics need not apply. Please enclose photo with note. NYM C214.

Successful Photographer—*27, white* (Canadian), shy. Seeking Oriental woman, 25-35. For sharing quiet times, Telemann - and a happy, meaningful commitment. Note and phone. Photo, optional. NYM P206.

NJ Businessman, 38—This could be the start of a new year filled with fun and excitement. If you are adventurous, fun-loving, great sense of humor and wickedly romantic, this tall, well-built, handsome man, seeks that special lady with the above qualities. Photo, appreciated and will be returned. Nothing ventured, *nothing gained!* NYM P259.

If You Are—A woman of inner substance and outer beauty, 35-40, then send this very handsome, successful, athletic and personable, young 44-year-old man a note expressing your needs, joys and desires. Photo, a must. NYM F202.

Man Wanted For—A sharing, loving, learning relationship with a beautiful, smart, sexy, slim, green-eyed blond, 35. My dream: to find a happy, honest, spontaneous, successful man to share hugs, laughter and sunshine with a romantic, *independent, sensitive, vivacious me.* What's your dream? NYM F203.

"Tell It To The Wind"—Professional woman, financially secure, a touch of class, bit of intellect, seeks man, 59 plus, intelligent, wealth of emotions and fortune. Letter, appreciated. NYM P130.

Bright, Funny Lady—29, successful, full-figured, hazel-eyed brunette, looking for love with a brainy, ambitious, lover of the '60's. Photo, please. NYM P131.

Pretty, Slim, Bright Jewish Woman, 33—Optimistic that there's a wonderful young man out there, warm, attractive, successful, caring, ready for a happy relationship. Note/phone. NYM P132.

Tres Elegante—Petite, sexy, Ivy-educated, professional Jewess, 33, yearns for intellectual peer with the looks, success and esprit to match. Contenders only. Foreign car, a plus. Photo, essential but not sufficient. NYM P133.

Tall, Slim, Dashing—Single white male with broad shoulders, flat tummy, called an attractive middle-aged man, seeks chic, petite, stylish lady. NYM P258.

Would You Rather—Watch the Honeymooners or watch PBS? Would you rather eat Chinese food out of the container or get burned by candles? Would you rather walk the Village or get washed away on a beach? All these questions are being asked by a 29-year-old, Jewish male who has a good head, body and teeth and believes he's cute. If you feel like I do, would you rather meet over chocolate milk or champagne? Please be cute or beautiful, athletic, down-to-earth and own no real furs. Photo, a must. Note/phone. NYM P126.

What Kind Of Relationship—Can you find in a singles bar? I don't know. I never get past the cigarette smoke. Jewish male, 25, attractive, CEO of new computer company, seeking Jewish female, pretty, funny, and kind. Non-smoker. Note/phone/photo, please. NYM F205.

Dynamic Lady Desired—I'll toast your triumphs, admire your brains, drive, ambition in a private world of warmth, romance, caring support. I'm smart, funny, gentle, affectionate, underpaid, worldly, 5'9", fit 35, handsome. NYM C236.

Eclectic, Electric Surgeon—Dreams of generating romantic sparks. A man of warmth, caring, humor, fitness, who's great-looking, slim, a multimillionaire, elegant, mid 30's, Jewish. He seeks a buoyant, bright, beautiful lady, 20's, tall, non-smoker, to share marriage and an incredible life. Let's check out the voltage. No responses without photo. NYM F208.

Pretty Skier—Tall, slender brunette; successful, bright, accomplished. Seeks very special Jewish male, 37-47, forever. Photo, please. NYM A279.

If I Fell In Love With You—Would you promise to be true? Tall, handsome, still a rock and roller too? Female, 36, seeking male, 30's, for happily ever after. Photo/note. NYM C209.

Smiling, Vivacious Redhead—Seeks tall, sincere, classy Jewish man (50-63), stable and successful, with zest for life, love and travel. Photo/phone. NYM P124.

Fabulous Funny Female—Seeks loving, lasting relationship with creative, intelligent man, over 35, who can appreciate a 5'7", smart, zany, earthy, adventurous, strikingly attractive and financially secure woman. Love Paris, C.B. Snow, dancing, the Sunshine Boys, Chinatown, Woody Allen and the arts. A sense of the absurd, helpful. Letter/phone. Photo, preferably of yourself. NYM A280.

Oriental Beauty—24, loves to laugh, ski and have fun, seeks handsome male, bursting with creativity and excitement, for romance. Photo. NYM A281.

Incredible Man—Who lives the fast-lane life - limos and private jets; enjoys the finest benefits that life can offer. Age 41, divorced, no children, handsome, very sophisticated, tall and thin; extremely successful, head of large corporation. Kind, considerate and understanding; knows how to treat a lady. Has a good social life. Would like to meet a fabulous lady who is bright, beautiful and stands out because she is a special person. If this ad works it will be very interesting for both of us. Please, enclose a photo. NYM F204.

Pretty, Petite Israeli Woman—35, with wit, charm, and warmth, professional and independent, soft, open, direct and pleasure-loving, will explore lasting relationship with you: attractive, Jewish man, 28-45, *lively, honest and sharing.* NYM F207.

High-Powered Female Exec—Winter weekends skiing, summer weekends country/sailing. Seeks slight workaholic, not easily impressed, sometimes silly, health club-addicted, NYC male, 40 plus, with traditional values. NYM F209.

Dark-Haired, Fine-Boned, Very pretty—Woman, smart and fun, mid-30's, looking for the real thing with sweet, warm, together man, 30-45. NYM P260.

Crazy, Conservative, Jewish Man—31, 5'11", *handsome, intelligent, athletic,* funny, great body, successful, seeks unaffected woman. Photo/note. NYM A283.

Let's Start The New Year Together!—Attractive, petite, auburn-haired, blue-eyed lady, seeks mature, successful, attractive gentleman to share good times: theater, movies, dancing, good food and conversation. If you value honesty, friendship and romance, we can make every day a holiday together. Note/phone/photo, requested. NYM P127.

Gentleman Desired—White female, attractive, 46, educated and tasteful, seeks man of same caliber to share travel, theater, dining and entertaining. Relationship material only. No married men. Recent photo/letter. NYM A284.

Female Body-Builder Wanted—By Jewish, male, 29-year-old counterpart, 6'. You must laugh at my jokes even when not funny, tell me I cook great even when it's take-out food, beat me once in a while at Scrabble even though I cheat and admit it, and finally, to be able to put up a good fight so I can say I'm wrong. Photo is a must. Those with muscle get free workout. Note/phone. NYM P128.

A Typical Male—The resume reads Ivy League to Wall St; the style is bright, witty, charming; the looks are clean, young, preppie; the outlook is optimistic. Wow. This 33-year-old, seeks a woman who can be both friend and lover, who has intelligence and values and wants intimacy through communication. Phone/photo. NYM C210.

Caring, Very Handsome—Magazine publisher. Fun-loving, articulate, and very successful; 50, tall, trim, and used to the finer things in life. Recently divorced, I'd like to meet a beautiful, tall, thin, athletic, together woman, 28-40, for a sharing, caring, committed relationship. Hopefully you don't smoke, have varied interests, have done a lot and like swimming and sailing. Please send note and photo. NYM F206.

Nice Guy—Divorced, Jewish, 38, 5'10", 175; open, considerate, witty, stable, fit. Seeks counterpart, ideally leading to marriage, kids. Phone/photo. NYM P125.

Successful, Tall, Slim Male—Exec, ready for intimacy and commitment. 6'4", 200 lbs, 38. Incurable romantic, sensitive, *gentle, ambitious yet tender, empathetic,* self-confident; non-religious, smoker, sincere, warm, open, caring and accommodating, lover of animals. Seeks counterpart with similar qualities. Photo, a must. Note/phone, please. NYM A282.

Pretty, Pleasant, Jewish—Female exec, 29, slim, seeks marriage-minded, professional, Jewish man, 29-39. NYM A285.

Attractive, Italian-American—Female health professional, 26, 5'6", warm, bright, friendly. Seeks single gentleman, attractive, intelligent, 26-35, at least 5'9". Note/photo/phone, please. NYM A286.

Beautiful Lady— 5'7", seeks traditional Jewish man, 48-55. NYM A287.

Petite, Creative, 31-Year-Young—Woman, seeks man, 28-40, who is financially and emotionally stable. Animal lovers welcome! Note/phone/photo, optional. NYM P129.

Beautiful, Intelligent Blond—Sensitive, curvaceous, great sense of humor, 5'7", 38, very successful career in classical music; lived abroad. Likes sports, dancing, chess, languages, cooking. Seeks affectionate man with whom she can laugh, talk, share the above - possibly forever. Photo/phone/note. NYM P134.

Good-Looking, 29, Fun/Serious—Jewish, editor/writer, seeks woman for laughs, mutual growth. You'll be glad you wrote. Photo, preferred. NYM A288.

Striking, Vivacious MBA—34, charming, classy, sexy woman; cultured, adventurous, athletic, romantic. Seeks sincere, sensitive man with similar interests, 28-50. Photo/phone/note. NYM P135.

Sensitive, Successful, North NJ Man—29, Jewish, 5'7", enjoys movies, sports, dining out. Seeks non-smoking, pretty female, 23-32, for friendship and possible romance. Photo, appreciated. NYM P135.

Successful Professional Turkish Male—New England resident, looking for single Turkish female with good family background for good family relationship. Photo and phone, please. NYM P067.

STRICTLY PERSONALS

Man, 31, Owns NYC Clothing Store—Jewish, non-religious; likes movies, long talks. Looking for never-married, thin or full-figured woman with a good personality, non-smoking/drugs, for affection, humor and commitment. Letter/phone/photo, optional. Thank you. NYM P031.

Perky, Petite Blonde—Successful professional, 33, Ivy grad, Jewish, with zany sense of humor; enjoys the outdoors, good books, intense conversation and the finer things...Desires relationship with gracious, fun-loving, perceptive man who is equally zany and strives to be even-tempered. Non-smokers only. Reply: NYM P153.

Attractive Professional Man—33, with 2 children, seeks very thin woman for long-lasting relationship. NYM P060.

Spirited, Pretty Woman—Smiling green eyes, dark hair, considerate, professional, 5'7", 41, seeks literate man of substance, generous heart, enjoys his work, a bit athletic. Kindly enclose photo. NYM A274.

Intimate Secrets—In public, you're cool, pretty, professional. Behind closed doors, your heart pounds at the touch of sheer silk, Victorian lace and a strong masculine caress. I'm a fun, good-looking, streetwise MBA (33, 5'9", hairy chest, beard, built); a romantic who's turned dreams of gourmet cooking, exotic cars and antique-filled city and lakeside homes into reality. One vivid desire remains: a very articulate, spontaneous and passionate partner, 22-32 (ideally longhaired, slender and well-proportioned), who sees more of her private self in this ad than she'd at first admit. Photo appreciated/reciprocated. Can't wait to meet you. NYM P116.

Iconoclastic Male—41, 5'10", 185, likes exotic autos. Seeks non-smoking, cerebral female who must be 5'5" or more, 29-34, beautiful and justifiably egotistical. Note/number. NYM P119.

Green-Eyed Blond—44, Jewish, desires to meet widower or divorced man who appreciates beauty, brains and sincerity. Stock trader, voted prettiest in class. NYM P121.

Lovely, Elegant Lawyer—Straight blond hair, dark eyes, seeks quality, gentle man, 35-45. NYM A278.

Quality Of Life Important To Me—Comedy writer, famous, nice and a gal. I am cute, Jewish, 30's, looking for man: nice, normal, good values who can't believe he's reading these ads. NYM P049.

Pretty, 37, Funny—Jewish. I write comedy, seriously, looking for smart, serious, nice normal guy who likes appliances and wants to settle down with some. NYM A218.

Handsome Jewish Pharmacist—6', 31, seeks slim, pretty Jewish woman, 21-31. Photo/bio. NYM P122.

Warm, Sophisticated, Glamorous—Sensitive, intelligent woman. 40, slim, 5'4", non-smoker with good sense of humor and integrity, seeks dynamic male, 40-55, with similar qualities, for close, loving relationship. Photo, a plus. NYM P123.

Twentieth Century Fox—Single, Jewish, handsome, 29-year-old guy, wants a lady who's fashionably lean and fashionably late - a Twentieth Century Fox. Photo, please. NYM C224.

Successful Jewish Businessman—Young 40, divorced, 6'2", 185, very sincere; seeks attractive Jewish female, 30-40, who is sensitive and caring with a good sense of humor. Must have a serious side as well. I enjoy theater, the arts and fine dining. Hartford area but will gladly travel for the right one. Photo/phone. NYM A289.

Beautiful Women Need Love—And affection too! This very successful and extremely funny guy is 31, Modern Orthodox, ready to get married and is looking for one. I know you're out there. Must have exceptional looks and brains. Photo, please. Replies confidential. NYM P136.

Quiet Blue-Eyed Elegance—Hides a playful, passionate lover for a reliable, passionate, tender man. If you're interested in a fulfilling, monogamous relationship with some breathing space, send photo, bio, phone to this, 36-year-old, pretty, non-smoking, 5'7" woman. NYM A290.

Renaissance Man Wanted—By sharp, good-looking, female NY writer, 24, slender, 5'5", intelligent, with great sense of humor, ready to settle down. NYM P137.

An Opportunity Not Taken—Is lost forever. I'm an attractive, intelligent, 5'6", single Jewish female, 31, MBA. If you are a single male, 30-40, with a sense of humor, caring, bright, professional and like dark-haired women, let's take a chance and see whether we can develop a relationship. Photo/phone. NYM P138.

Glamorous Lady With Spirit—And heart; likes the good life, fashion, film, art, travel, fun and romance. (Chances are you know me by my 1960's - 1970's TV commercials.) Looking for a single, 40 plus, intelligent, successful man who enjoys the above. Photo/bio. NYM C211.

Physician—Personable Chinese male, seriously seeking all-American woman (25-30). Photo. NYM P139.

Good Sense Of Humor—Quiet, unassuming professional man, 34, 5'3", likes health foods, jogging. Studied hard, now wants family. Note/photo. NYM P140.

Handsome, Huggable MD—34, 5'11", Jewish, nicely built, athletic, seeks slim, pretty female, 22-29, 5'2"-5'7". Photo, must. NYM P141.

Beautiful, Green-Eyed Brunette—European, 25, sexy, fun-loving, sincere, affectionate, traditional. Enjoys dining out, animals, athletic activities and quiet evenings. Seeks accomplished, mature man, 29-40, for friendship and romance. Photo/note/phone. NYM P142.

This Is Tough—But here goes: early thirties, ex-attorney (now having fun), good-looking, bright, funny, secure financially and emotionally, seeks attractive woman, 20-32, with creative spirit who finds it as tough to reply to this ad as it was to compose. Photo, appreciated. NYM A291.

Extremely Attractive Female—Sincere, sophisticated, 32, 5'6", Jewish; seeks very handsome, very successful, sincere male, ready for commitment. NYM A303.

Handsome 40-Year-Old—Native New Yorker, tall, computer professional. Never married, non-smoker. Seeks non-denominational lady for permanent relationship. Write, tell me your dreams. Photo, helpful. NYM P183.

Fire, Finesse, Style—Looks, brains, seeks same in professional, silly/sage, loving Jewish man, over 5'8", 35-46. NYM P143

Old-Fashioned Romance—Attractive, shapely, professional, 5'7", 30, compassionate, Catholic woman, seeks loving, successful, energetic Christian man, 30-39, who values commitment and wants to marry and raise a family. NYM P144.

Why Is This Ad Different?—Than all the other ads? Because you answered it. You are that professional, confident, attractive Jewish woman, 25-31, who doesn't have to send me a photo or a bio. I am that modest, handsome lawyer who doesn't have to flaunt his wealth or success because I know who I am and where I am going. NYM P145.

Jersey Shore Male—Introspective, down-to-earth, outdorsy but enjoys finer things in life, looking for slender Jewish female, 26-32, for all the right reasons. Note/photo, optional. NYM P146.

Intense, Successful And Nice—Professional, 33, 5'9", Jewish male, likes watching and playing sports, travel and having fun. Work hard, play hard. Ivy League-educated. Seek pretty, thin, athletic, smart, non-religious and mellow woman, 24-32. Must be nice, loving and fun. Photo, a must. NYM A292.

Successful Yet Cultured—Jewish male, attorney, 50, wise, funny, fit; loves books, museums, ballet. Wants to settle down again. She must be undeniably slim, very pretty, feminine, unselfish, supportive, unpretentious. Photo, a plus. NYM P147.

Witty, Warm, Attractive Woman—30, high achiever, independent, loyal, well-read, interests from arts to math; exceptionally bright, culturally Jewish, agnostically spiritual. Seeks Jewish man, 25-35, honest, successful with perspective, non-smoker. Please send photo and letter with phone. NYM P148.

Handsome Jewish Professional—41, seeks female counterpart. Commitment-minded. Photo/bio/phone. NYM P149.

Asking Too Much?—Attractive, successful Jewish physician (32), seeks merely one sensational woman (23-33), for delightful challenges on and off the tennis court. Intriguing reply and photo compels a prompt response. NYM P150.

I Will Always Be There For You—With extraordinary kindness and warmth. I'm a pretty, smart, professional Jewish female, 34, who wishes to meet a solid man. Photo, please. NYM P151.

Creative, Vivacious, 26, Female—5'10", very pretty, looking for fun and romance. Please don't be manic, possessive or unemployed. Phone/photo. NYM P152.

Successful Businessman, 27—Jewish, educated, very attractive and family-minded. Enjoys adventure, travel, romance and the finer things in life. Seeks female counterpart. Non-smoker. Send photo/phone/note. NYM P154.

Looking For Tom Hanks-Type Man—Beautiful green-eyed woman, 33, looks 25, enlightened and fun-loving, seeking a relationship with a fun-giving, clear-headed, great, loving man, 35-45. Give me looks, humor and generosity, and I will listen and appreciate your greatness. Photo. No accountants. NYM P200.

Petite, Very Pretty—Westchester brunette, enjoys music, dance, romance. Seeks cultured, loving man, 38-48, to share life. Note/photo. NYM P155.

Witty, Passionate Lady, 30—Seeks devilishly playful, financially secure, Jewish man. Spirit, athletic body, devastating smile essential. Let's create chemistry! Photo. NYM P156.

Let's Make Headlines!—Handsome news producer, 29, seeks bright, beautiful Jewish woman, 22-30, for possible romance. Note/photo. NYM P157.

Gorgeous Jewish Princess, 33—Wants gorgeous Jewish or Italian prince; must have a white horse or reasonable facsimile to carry me off into the sunset. Should be between 28-35, like Beatle music, Trivial Pursuit, dancing and money. Do you think you can make this sad little rich girl happy? No reply without photo. NYM P158.

Spiritual Lady—Attractive, 40's, 5'7", penthouse dweller. Seeks male with great sense of humor, sincere, loving and financially secure for marriage and friendship. Photo/bio. NYM P159.

Slim, Leggy, Blue-Eyed—Warm, well-educated, articulate woman editor, 40's, 5'4", with high-tech spirit, creative mind, traditional values and romantic heart. Wishes to be wooed by tall, slim, intelligent, outgoing, sensitive, emotionally mature man with sense of humor, 35 plus, to build close friendship and lasting love relationship. NYM P189.

But Will It Fly?—I am a single, fit, fair-skinned Italian male (44), who is 5'10", intense, sincere, caring, handsome and finally willing to take time from my successful NJ law practice to collaborate with a curvaceous, intelligent, non-smoking, personable, raven-haired beauty (28-42), in both putting together a relationship and somehow placing this flight formation in mutually acceptable flight patterns of life, love and dreams. Sounds good to me! But, again, will it fly? I think so. Send whatever you think will aid us in getting airborne (aside from controlled dangerous substances). NYM P179.

Classic, Lovely, Romantic—Petite lady, 44. Loves the arts, books, going dancing. Would like to meet a strong, intelligent, fun-loving man; secure in his profession, mature and sincere in his intentions, 40-55, who tolerates smokers. Note/phone/photo. NYM P180.

Warm, Handsome Italian—5'9", engineer, 36, very athletic. I am a non-smoker, never married and have curly hair. I am a very warm person who knows the joys and sorrows of life. I am also a crazy Ranger fan (waiting since 1966). I seek a slim, attractive woman, 25-35. Photo/phone/note. NYM P181.

CT Man, 28—5'9", 160 lbs, Jewish, athletic, intelligent, perceptive, giving, financially secure. I am seeking an attractive, slim, sensitive, athletic woman, interested in sharing my passions for the outdoors, films, books, sports and lasting romance. Photo/note. NYM P184.

Pretty Black Woman MD—5'9", shapely, 32, Ivy grad, no dependents, wants to meet black male counterpart for fun and serious relationship. Letter and recent photo. NYM P185.

I Never Found—That perfect non-millionaire to cure my runner's knee. This Asian-American lady, dimpled, 32, is still looking for a sincere, romantic man who will not bore me with his balance sheet. Ethnic food, theater and Italy are my passions. What are yours? NYM C216.

Warm, Attractive—Fun-loving, Jewish widow, seeking same qualities in successful gentleman, 50 plus. NYM C219.

Go For It In '87—Very pretty, 5'9", 128, 30, female fashion executive, seeks tall, slender, cultured, attractive professional male, 30-45, ready for love/marriage. Sincere replies with photo. NYM A295.

Female Entrepreneur—Looking to share "champagne wishes - caviar dreams" in '87 with caring professional who values a discerning, slim, attractive exec, with warmth, humor and passion. In return, seeking an exceptional, dynamic counterpart (35-45), with wit, sincerity and a creative bent. Bio/phone. NYM A296.

Although I Was Made On Earth—My personality is heavenly. I am warm, human, bright, resourceful, creative and to add to the bargain, I am a very, very pretty, tall, slim, Jewish woman. Would like to meet a man, 48-60, who also was made on earth but has a heavenly personality. The rest is yet to come. NYM A297.

No Princesses Please—Attractive, rugged/gentle professional, bright, spirited; seeks cerebral, sensitive, attractive, witty, caring soul to treasure. Photo, encouraged. NYM A298.

Lovely Woman—Vivacious, compassionate, cultured; would like to share the future with a man who is young at heart. I'm slim, beautiful, 54, 5'7", blond hair, blue eyes and I love life. I welcome a salubrious, secure, mature gentleman for a loving and caring relationship. NYM A299.

Good-looking, Successful MD—6', athletic, Conservadox, 38. Seeks special, Conservadox lady, very attractive, slim, selective, 5'5"-5'8", to age 34. NYM C221.

Lovely, Leggy, Lean—Soft-looking, long blond-haired lady, looking for intelligent, worldly, financially and emotionally secure, well-spoken, well-traveled, non-smoking, handsome, fit, Jewish male, 40-50, to share romantic days and nights and...Photo, please. NYM A300.

Herpetic Blond—48, pretty, funny, educated, refined, still sexy, seeks understanding male counterpart in Ft. Lee area for wining, dining, cinema, ballet and opera. NYM P172.

Successful Physician—Handsome, affectionate, looking for Jewish female, 22-32, under 5'7", attractive, non-smoker, marriage-minded and willing to leave New York. Photo/phone. NYM A305.

Successful, Handsome Executive—34, witty; likes movies, dancing, dining. Seeks voluptuous, intelligent woman, 25-40. NYM P173.

Imagine Urbane NYC Panache—With the essence of Victorian charm. Warm, pretty, sexy, blue-eyed blond with a passion for fun and spontaneity, a flair for style and respect for traditional values; seeks Jewish male, 32-42, who embodies poise, humor and compassion. Phone/photo. NYM A319.

Physician, Successful—Attractive, distinguished-looking, trim, sincere, romantic, 5'8", late 50's, Latin (South American). Seeks nice, attractive female, late 30's-40's, over 5'5". Loves traditional values, NYC, dining, traveling. Note/phone/photo, a plus. POB 220, Woodbury, NY 11797.

Stop Here—25, pretty, Jewish professional; hazel eyes, great sense of humor. That's me, and I seek a fun-loving, Jewish male for good times, a friendship, a relationship... Photo/phone/note. NYM C215.

NJ - Bergen County Widower—53, big teddy bear, 6'1", 255, fit, easygoing, fun-loving and romantic, seeks woman, 40 and over. Photo/phone, appreciated. NYM P174.

Very Attractive, Slim, Elegant—European-born lady, financially secure, seeks good-looking Jewish male, 55-65, well-educated, refined, cultured, good sense of humor. Photo, please. NYM P175.

Slim, Sensuous, Sensitive—Single Jewish female, seeks smart, sophisticated, self-aware, single Jewish male, 35-42, to share the sweet smell of success. Photo, optional. NYM C222.

Attractive, Progressive Woman—36, playful, accomplished, tall, stylish, seeks man of substance. Photo. NYM P176.

Attractive LI Chiropractor—Jewish male, young 35, 5'9", with strong but gentle hands and a warm heart to boot. Enjoys dancing, dining out, movies, all sports, searching for a slim, beautiful lady inside and out, 22-30, to share my life. Photo/phone, appreciated. NYM P177.

Warm, Witty, Creative—Woman, 41, slim, adventurous, brunette. Seeks man, 40-55, with wide-ranging interests to share outdoors, indoors, humor, life. NYM C223.

Marriage-Minded—White male, 48, lives outside of NYC; a country gentleman looking for a lady who would like country living, for a sincere relationship. Note/photo/phone. NYM P178.

Handsome Actor/Lawyer—Financially secure, 62, 6', lean, brown hair and eyes; analyzed, affectionate, sensitive, humorous, non-smoking, divorced. Likes fun, theater, sports, reading, good nutrition, country drives. Seeks attractive, slim, humorous, unpretentious woman, around 5'6"-5'7". Picture, important - will be returned. NYM A302.

Attractive, Gracious, Classy Woman—5'6", fiftyish, sincere, caring and youthful, seeks professional male, 50-65, who has a traditional view of life and is interested in a long-term, loving relationship. Note/photo and phone. NYM P182.

Tall, Handsome, Successful—Exec, with exciting life style; bright, athletic, fit. Seeks beautiful, slender, happy, warm, independent woman, 32-42. First ad. Photo/note/phone, please. NYM A307.

In Central Jersey—This petite, attractive lady with eclectic tastes, searches for Jewish male, 39-45, for serious fun, future. Note/phone. NYM A308.

Handsome, Jewish Professional Man—38, 5'11", seeks affectionate, pretty, educated woman, 28-34, for romance, relationship. POB 621 Maplewood, NJ 07040.

Spicy, Energetic Redhead—30, petite, adventurous. Seeks strong, handsome partner, 25-35, willing to hold, listen. Loves bubblebaths with candlelight and champagne; enjoys skiing, boating, jigsaws. Nice smile. Photo. NYM P160.

West Meets East—Handsome, 6'2", thin, muscular, 32, seeks genuine, pretty Oriental for commitment only. NYM P201.

Definitely Handsome, Successful—Athletic male, needs petite female counterpart with photo. NYM P161.

New Year - New Romance!—I'm ready, are you? Successful Jewish exec, 5'10", 58, trim, vigorous, divorced. Seeking lovely female, under 39, from Brooklyn or Queens, who has it all and wants a rewarding relationship. Photo and phone number. NYM P162.

Graceful, Arty Smarty—Slim, soft empty-nester. Time for highly-educated, tasteful, secure gent, 50-60, for happy-ever-aftering. Bio/photo/phone. NYM P163.

Interesting, Aware, Shapely—Brunette businesswoman, aspiring playwright, seeks well-educated, sensitive man, good sense of humor, non-smoker, 45-58, to explore lasting relationship. NYM P164.

NJ Gay Professional Woman, 34—Seeks attractive, humorous, warm-hearted woman with feminine charm (30-40). Please no chubbies or butches. Go for it! Bio/photo/phone. NYM P165.

You:—Absolutely unattached male, 42-59, successful, adventuresome. Me: trim, mid 40's, pretty NJ blond, successful yet feminine. Photo, optional. NYM P166.

Paint The Town Our Favorite Color—Debonair MD, 35, seeks younger lady of quality with whom to enjoy cultural pursuits. Photo, preferred. NYM P167.

Handsome, Strong, Single Male, 30—Extremely physically fit and virile, also possessing wit, intelligence and exceptional sense of humor. Seeks down-to-earth, adventurous, sensual and fun female, for good times or lasting relationship. NYM P168.

Rodgers And Hammerstein—Sondheim fan. Never married, young Jewish man, 35. Non-yuppie Manhattanite, non-smoker. Shy, sensitive, intelligent and emotional. Seeks similar young lady, 25-35, for caring, sharing, snuggling and whatever happens! NYM P169.

Dancing In The Moonlight—Professional lady, 33, with international interests, warm smile and heart, seeks intelligent gentleman of compassion, humor, wisdom, to make my dark eyes sparkle and heart light. Note/phone. NYM P170.

Tall, Sexy, Warm-Bodied—White Christian, not big on titles, handsome, well-built, 30's, successful in my work, interested in a woman who is considerate, intelligent, passionate. Will exchange photo. NYM C217.

Wall Street Professional—33, warm, intelligent, attractive, with many interests. Seeks young professional lady, 28-32. Photo/bio, please. NYM P171.

Shopping List—Great looks, great body, great dresser, fun, romantic, sophisticated, successful female, looking for male counterpart, 43-53. Photo. NYM A304.

The Best Of Both Worlds—Italian by descent, Jewish by faith. Sophisticated career lady, mid 30's, who has a joie de vivre and enjoys spontaneous hugs, seeks discerning gentleman of class, who knows the difference between Chateau d' Yquem and creme brulee. RSVP with photo. NYM C218.

New Gal In Town—5'2", blond, green eyed, career woman, recently moved to upper east side, seeks successful, sensitive, sincere, Jewish man with sense of humor, 40-55, to explore the neighborhood with. Photo/phone. NYM A293.

A Real Catch—My friends say I'm a hot ticket - good-looking, fun, smart, petite and successful, female airline exec. Why I don't have a partner (35-45) for our sail and ski trips baffles them. Won't you help? Note/photo. NYM A294.

I Am Woman—With natural good looks, slim, 5'5", 48. I seek professional, unpretentious, spontaneous, slim man of style and wit. Note/phone. NYM P186.

NJ Man, Seeking Soul Mate—Successful, fun-loving, good-looking, young 43. Seeking attractive, intelligent, sensuous, confident lady for very satisfying, special, fun-filled times leading to possible life-long partnership. I'm lonely and tired of empty searches. NYM P188.

Overly Competent Woman— Professional, likes to take baths. Needs man to cook dinner, 40-55. NYM A306.

Exotic, Petite—Jewish, 26, seeks witty, intelligent, professional Jewish male. Bio/photo/phone, appreciated. NYM C242.

Jackie Kennedy-Type Looks—Elegant, loving, sophisticated woman, seeks positive, sensitive, secure man, 35-45, to share city pleasures and lasting friendship, joy and marriage. Recent photo. NYM P234.

Let's Make 1987 Special—Energetic, romantic woman, seeking a male counterpart who is sincere, outgoing with a good sense of humor who also believes age 50, can be a wonderful, exciting time to grow and share. LI/NY. NYM A344.

Tribeca Artist—Me: male, 34, 6'1", MA, down-to-earth, low-keyed, stable, kind. You: female, artist, 20-34, at least 5'5", Manhattan only. Photo/letter will get you same; thus - you decide. NYM P235.

Charming, Sophisticated, Ebullient—Woman would like to meet lovers of art, people, music, laughter, haute cuisine, and Burger King. Respond if you are 42-60, single, stable, successful, savvy, supportive, and have a sense of humor. State age/photo. NYM A345.

Artistic, Intelligent, Pretty—Slender, 5'3", Wall Street writer, looking for forthright, energetic, 35 plus, man with well-developed mind and heart. Note/bio/photo. NYM P236.

Can You Wear A Tux—As well as you wear your 501 blues? Enthusiastic, genuine, witty, mischievous, brown-eyed, cute woman, 25, seeks humorous, intelligent, athletic, Jewish, ambitious guy with lust for life. Photo/note/phone. NYM A346.

Wanted: Strong, Compassionate—Confident and sensitive Jewish man - ready to take a risk with warm, attractive, caring professional woman, 36. Note/phone/photo. NYM P244.

STRICTLY PERSONALS

Just Imagine—Me and you conversing intimately over a candlelit dinner, sharing laughter and tenderness, sharing dreams and thoughts, feeling vital and alive in each other's company, bonded by loving acceptance. Me: striking blond female, big blue eyes, leggy, slim, 5'6", athletic beauty; intelligent, dynamic, successful JD, positive, warm, varied interests, 32 years. You: tall, attractive, very successful, magnetic, zest for living, strong persona, loving and sensuous, 33-44. Ready to imagine? Note/photo. NYM P203.

Now That Football Season Is Over—What do I do on Sundays? Attractive, witty, 5'6", 30, emotionally and financially intact female, comfortable in sweats or heels, seeks similar in "romantic buddy". Photo/phone/note. NYM A313.

Pretty Brunette, 5'2", Eyes Blue— Trim, professional lady, likes the arts, seeks successful white gentleman, 36-45. For love, commitment. Photo. NYM P204.

Creative Professional Woman—28, pretty, seeks smart, successful, active man, over 30, to share joys of NYC and being alive. NYM A314.

Handsome White Male—Successful professional, Harvard-educated, 41, 6', 170, seeks extremely attractive, stylish, intelligent white or Oriental female, 23-31, for fine dining, enjoying New York, a trip abroad and hopefully more. Respond with phone/photo or description. NYM A315.

Outgoing, Spirited, Sensitive—True, loving, happy, smart, adventurous, often serious, natural beauty; seeks best friend and forever lover (35-45) who is tender, witty and funny, secure and established, aggressive yet honest and humble, exciting and enthusiastic, to share life, laughter, good times and the tough ones. Note/phone. NYM A316.

European Lady—Likes company of noble man, over 60, 5'6", POB 620, NYC 10040.

No Scarlett But—Married her Rhett, who didn't give a damn! Seeking one who does. Fiftyish, literary, brainy lady, seeks once-married, mature, monogamous man who believes in friendship first, affection forever. NYM A317.

Successful, Sensitive, Sensual—Smart, slim surgeon (male), seeks similar, special soul mate. Photo/phone. NYM A318.

Male Golfer Wanted—For young, bright, pretty female who loves tennis, skiing. You: 37-47, handsome, athletic, successful, Jewish - for relationship. NYM A327

A Rare Blend—Strikingly beautiful, (a 9 1/2), sexy, vulnerable, Ivy-educated, successful in my career. If your ego can stand other men staring at me; if you are handsome, introspective, enjoy intimacy and you are a Jewish, non-smoking, 38-48-year-old male, 5'9" or more, then this 40-year-old female with a twinkle in her eyes is awaiting your RSVP. Photo, a must. NYM C235.

Cary Grant Desires Dolly Parton—For Romance with happy ending. NYM P190

Eyes Full Of Sunshine—Outdoorsy, slim, creative, professional Jewish woman, 30's, with a tender heart, great looks, seeks successful, confident man with a curiosity for life, an easy smile and a sense of humor. Photo. NYM A340.

Impossible Dream?—Marriage/family vs. "relationship". Petite blond, NYC, Catholic gal, 35, who refuses to believe "nice gals finish last". NYM P237.

World's Greatest Father Of One—Wants a second. Care to help? I stay home: cook, clean, care. You keep career. Likes: jazz, sex, movies, The Mets, sex, much more. I am a programmer, 39, 6', athletic. NYM A347.

Nassau Jewish Beauty—35, never married, 5'2", slim, dark hair, fair complexion, big blue eyes; wishes to meet attractive, slim man, no ties, under 45, professional, for happy relationship. NYM P243.

NY Law—Blue-eyed lady lawyer in solo practice, seeks off-hours partner. I'm 5'6", Jewish, into the arts and being active. Seeking dynamic, warm guy, 33-45, whose artistic soul shines through his pinstripes. Note/photo. NYM P248.

Very Attractive, Classy, Feminine—Blond attorney, 32, Ivy-educated, former dancer; intelligent, quick-witted, athletic, great cook. Seeks old-world male professional, 35-45; tall, dark, very successful, very intelligent, athletic, generous, used to the finer things in life and knows how to care for a lady who has a great deal to offer. Bio/photo, a must. NYM P249.

Successful And Sweet—Beautiful, blue-eyed brunette, Jewish (you needn't be), 5'5", 33, athletic. Seeks special man, 28-45, *to share laughs, hugs and future* plans. Photo/phone. NYM A151.

Blond, Wonderful, Pretty, Slim—Jewish, 42; wants sweet, secure, sincere, sexy male, 35-50, for light loving - not ready for more right now. Photo/note. NYM C225.

Manhattan Man—Tall, attractive, good career, Wasp, 44. Enjoys the city, arts, skiing, hiking, etc. Seeks similar woman, 30-36, for love, marriage, children. Note/phone. NYM C226.

Exceptional guy With Big Heart—Everyone seems to sound so fantastic in their personal assessment of themselves. I don't want to sound conceited but I feel I have all the right qualities and would like to meet someone with them also. Looks and chemistry must first be there before there is a mesh. If you are in your mid 20's or early 30's, and sincerely have model looks with a great figure and would like to meet someone who is intelligent, great looking, humorous, successful, sincere, sensitive, caring and a true romantic, then let's carry it from here. I like the finer things in life, fun, dancing, skiing, roaring fireplaces, *boating, tropical beaches and time shared* with someone who I can really care about. I know it's probably hard to answer an ad in a magazine but I think it's a great alternative to the singles scene. So you beautiful lady out there, give it a shot. I promise you won't be disappointed. Recent photo, a must. Something you would like to say about yourself and phone number. POB JAF 2033, NYC, 10116.

Am I Too Picky?—Or are there just no ladies out there who are slim, classy, cute with nice legs and don't take themselves too seriously to frolic with attorney, 39, who enjoys tennis, the Caribbean, blue jeans, museums and theater. Photo, appreciated. NYM A336.

Sincere, Warm, Witty—34, 5'11", 160 lbs, hazel eyes, non-smoker, male. Looking for that someone special for happy times and TLC. If you are an attractive, down-to-earth female, 21-31, please respond with phone/photo. NYM A320.

Joan Collins Style—Glamorous, vivacious, educated, shapely size 7, lady of class. Danced and sang in show biz. Want to share life's joys with one special, loving man. Please be kind, affectionate, sincere, over 48, and very successful. Photo/phone. NYM A321.

More Than A Woman—22, stunning, petite professional; seeking Jewish, attractive, very successful, athletic man, 25-32 - and believe in happy endings. Photo/bio/phone. NYM P205.

Tall, Pretty Blond—30, 5'8", Christian, desires attractive, communicative, caring and ambitious man, willing to strive for the things that lend life meaning. Photo/bio. NYM A325.

Female MD, Catholic, 30—5'7", with mediterranean good looks, who enjoys everything from opera to the Beatles. The Thin Man to Captain Kirk, seeks to find a family-oriented man with intelligence and wit to share my life with. NYM A326.

Well-Designed Architect—32, fit, 5'7". Loves the outdoors, country weekends, racquetball, skiing, dancing, museums, fireplaces, cars with fins. Seeks lady with similar interests, to share life's pleasures. Note/photo/phone, please. NYM P212.

Artist And Photographer—National reputation but not rich, 34, teacher, creative, sensitive and supportive; likes outdoors and travel. Seeks highly accomplished, attractive woman. Photo. NYM P215.

Looking To Fall In Love—One more time. 47, Jewish, 5'11", 165 lbs, non-smoker, male exec, athletic, witty, loving. Seeks attractive, slim, loving, special lady, 30-40, non-smoker, to help each other enjoy life. Photo/note/phone. NYM A328.

Handsome, Wealthy NJ Male—47, 5'10", seeks co-star for fun, friendship and romance. She is a womanly woman, 30 plus, attractive, bright and sensuous. Note/phone/photo, a must. NYM P214.

Sensational - Selective - Size 6—Stunner, 55 (looks 40's, thinks 30's), seeks magical mensch with style. Send charming note, phone. NYM P216.

Easygoing, Creative Type—Stable, sincere male, upper east side graphic designer; 36, bright, sensitive, inventive, good-looking, bearded. Seeks special lady with brains, beauty and creative spark. Photo, reciprocated. NYM A329.

Team Up—With an elegant, refined, willowy, 5'11", 35-year-old, Jewish, pretty lady. If you're a tall, motivated, single gentleman, let's get together to develop a winning team. NYM P217.

Sweet, Sincere, Sensual—Stunning, slim, sensitive, successful. Sometimes silly, sometimes serious, seeks similar Jewish man, 40's-50's. So...? NYM A330.

Very Pretty, Smart, Sexy—Together, professional lady, well-traveled, seeks very successful, witty, sensitive, very attractive guy, 35-48, with children (or desire for children, a plus). This lady is serious fun and marriage-minded. Photo. NYM P219.

Good-Looking, Intelligent—Charming, enthusiastic, desires previously married, non-smoking, educated man, 45-54, with a Jewish awareness and a positive outlook on life. Note/photo. NYM P207.

Wanted: Sensitive, Smart—Thin, 25-35, absolutely beautiful, non-smoking woman. I am a warm, sensitive, attractive Jewish attorney, looking for a special woman to share present and future. Bio/phone/photo. NYM C227.

Stop! Stop! Stop! Stop!—Well known, 37-year-old, good-looking Jewish male (very successful), who plays tennis, golf, rides horses, swims, buys antiques, sails, flies kites, fireplace to elegant dining, loves fine arts; looking to meet extremely attractive, considerate, bright lady, 25-38, to possibly settle down with. Photo, optional/phone, a must. NYM P208.

I'm Passionate—About animals, Cole Porter, Scrabble. Would like to meet man, 38-48, similarly inclined. I'm pretty, slim, smart, successful, sane. Photo/phone, please. NYM A322.

Man For All Seasons—Desired by this woman for all reasons. I'm Jewish, petite, bright, attractive, professional, 30. Photo/phone, please. NYM C228.

Look Mister, An Alive Woman!—Bright, classy NJ, Jewish widow, 5'4", still slim, pretty at 54. Creative professional, funny, caring, loves life, the outdoors, the arts. Seeks man for all seasons. NYM P209.

Single, White, Jewish Male—30, athletic, successful. Looking for fun-loving female for ski trips to VT, city trips to ? and even adventures right here in NY. NYM C229

Professional, Jewish Man—25, living in Manhattan, seeks to meet Asian woman, 20-25. Note/phone. NYM C230.

Attractive, Fun-Loving, Sensual—Woman, 38, MD, seeking lasting romance with a solid, successful man, who laughs easily and enjoys life. NYM C231.

Planning Dinner Party—Attractive, North Jersey woman, 40's. Why should I invite you? Bio/photo. NYM C232.

Attractive Man—Seeks good-looking, humorous, loving, slim, classy, preferably professional woman with room in her life for companionship, cuddles and romance. Phone/photo/bio. NYM A323.

This Guy's Ready—Creative, artistic businessman, 40, seeks non-smoking, sweet, smart, sexy, classy, affectionate, size 5-9, for fun, family and future. Photo, please. NYM C233.

Lovely Loquacious Lady—Looking for good listener, 28 and up. Send sentiments with snapshot soon. NYM P210.

I Need Someone Real Bad—Are you real bad? Lovely, lean, literate, lusty, lettered lady, longing for lifelong liason with loving lad, 55-68. Louts, lowbrows, lunatics look on. Letter. NYM A324.

I Am Perfect—Only those who are too need apply. Post-holiday sale, for a lady, under 5'6", 27 to 35. Please send details with photo. NYM C234.

Bright, Young, Attractive—Female, NY exec, looking for humor and adventure. If you are energetic, giving and can laugh out loud, you're part of my New Year's resolution. Bio/photo. NYM P211.

Warm, Good-Looking MD, 28—Ivy grad, 5'10", 160 lbs, athletic, fun, seeks very pretty female, 21-30, for possible romance. Phone/photo. NYM P218.

Attractive Woman, 5'7"—Blond hair, thin. Interests are x-country ski, chess, sailing, classical music, dining, dancing; seeks tall, thin, educated man, 32-42, non-smoker. Photo, please. NYM A331.

Like Fine Champagne—I am fun and spontaneous, yet subtle and refined. Whether we go on a picnic, to an elegant restaurant or cuddle in front of a fireplace, I am happy to be with you. If you too savor the finer things in life and can enjoy your champagne in a paper cup or a crystal goblet, let's share a toast. If you are a sensitive, communicative Jewish male, 30-40, please send note/photo. NYM P199.

Classy, Blue-Eyed Blond—30, successful professional, slim, attractive, feisty; desires successful, intelligent, quick-witted, attractive, athletic Christian male, 28 plus, 5'10" plus. Note/photo. NYM P226.

It's A Wild, Wild Life—Looking for a bright, successful, 30-40-year-old, handsome male partner to enjoy it with. I'm 33, attractive, warm, a successful professional female who loves to have fun, play tennis, ski, travel, the arts and try new experiences. Bio/photo, a plus. NYM P227.

Pretty Woman, In 50's—Seeks relationship with successful Westchester man for golf, tennis, hand-holding. NYM P228.

Westchester Lady—Loves Manhattan. Tall, classy, non-smoker, sports-minded, 43; seeks sincere, romantic, caring male, 35-55. Bio/phone. NYM A337.

Feisty, Gentle, Droll, Warm—Appealing woman, 40, thrive on work - psychology, social issues, delight in bike rides, chamber music, talk, food, friendship. If you seek a peer for a partner, appreciate a serious woman who likes to laugh, enjoy sharing your world and discovering another's, get in touch. NYM P229.

Very Attractive, Sexy, Cultured—PhD, 5'7", 120, 40, would love a tall, thin, handsome, very successful, elegant/earthy Jewish man. NYM A338.

Kids And Chinese Waiters Love Me—Good-looking, warm man, 5'8", trim, youthful 40, professional, non-smoker, seeks pretty, slim, down-to-earth counterpart, 27-37. Photo/note. NYM C239.

Attractive, Bright Female—Warm, physically fit, medical school administrator, 34, seeks handsome, professional, athletic, Jewish man, 30-40, non-smoker, for sharing, caring, lasting relationship. Note/photo/phone. NYM A339.

Female Exec—Skis every weekend. Tired of being picked up at bar. Seeks NYC male exec, 35-?, to ski with. NYM C240.

Attractive, Mid-Eastern Business Exec—39, new in town, 5'11", non-smoker, seeks romantic, honest, sincere lady, 26-35. Phone/photo, please. NYM P230.

Classy English Lady—Seeks romantic, slim, secure man, 45 plus. NYM P213.

One-Man-Woman—Beautiful, warm, fun-loving, slim, athletic, outdoorsy, seeks intelligent, active, quality man, to 50, 6' plus. Phone/photo/bio. NYM P233.

Sassy Yet Classy—This tall Jewish female with Fawcett and Fonda resemblances, seeks professional counterpart, 35-45. Bio/photo. NYM A332.

Millionaire, Handsome—Seeks lady, 20-30. Phone/photo, a must. NYM P220.

Southern Plantation Owner—Merchant marine captain, wishes to meet lady. NYM A312.

Divorced Professional Man—35, established, no problems, children living with me. Looking for intelligent, white or Oriental woman, 20-30, with scientific interests. Send note/phone; I will call you and we will take it from there. NYM P197.

Adventuress Wanted—No, not a schemer, but a very smart, funny, 32-42-year-old, risk-taker who is independent, curious and strong. I am 6', 170 lbs, 51, blue-eyed, caring, sensitive and funny. I ski every Monday. I do other things as well. Please send note and photo. I will do the same. NYM P198.

European Female—Exec; highly attractive, feminine and slim, seeks very intelligent, successful and decent, Jewish male counterpart, 35-50. NYM P202.

Top Tan Man Desired—NYC classic Jewish beauty in Palm Beach for horse shows, polo. POB 1266, NYC 10028.

Gorgeous Brunette—Great figure, mid 20's, seeks marriage-minded professional gentleman, 35-43. Photo. NYM A341.

Scintillating, Sensuous, Sweet—23, slim, blond Westchesterite; health careers grad student who loves sports, dining, traveling and cuddling. Seeks a fun-loving, handsome, professional Jewish male, 25-30, over 5'8", to fill her prescription. Photo, for reply. NYM A342.

What A Combination—Wall Street, real estate, east-sider, 32, 6', attractive Jewish male; likes nature, dance and a good laugh. Looking for warm female with good combinations. Photo. NYM A343.

Here's Lookin' At You, Kid—Adorable, sensitive, dynamic and attractive Manhattan attorney, a true Gemini, 33, sandy blond hair, moustache, blue eyes and dimples. Seeks intelligent and attractive lady, non-smoker, 22-33, to share laughter and special moments in 1987 and beyond. If you love the arts, travel, candlelight dinners, and enjoy a great sense of humor, we should get together. I have a special weakness for redheads, but if you fit the above, don't hesitate. Photo/note, please. NYM C241.

Sophisticated, Successful—Entrepreneur, 38, slim, pretty. Independent, with secret desire for a soft shoulder; seeks NY/NJ Jewish man who is witty, communicative, caring and assured. Bio/photo. NYM P194.

Greenwich CT—38, good-looking, athletic, very successful male, seeks slender, beautiful woman who enjoys going first class. No photo, no reply. NYM P231.

Attractive, Warm Brunette—Varied interests, seeks caring, secure Jewish man, 50-59, for lasting relationship. Non-smoker. Bio/phone. NYM P196.

Sensuous, Loving Lawyer—Pretty and witty, has lifetime of hugs for class act - Jewish man, 43-52. NYM A333.

Youthful, Mature Widow—Financially independent lady, seeking affluent, affable, intelligent, mature gentleman friend to help with the chores of the home owner. Must be healthy, energetic, drug/alcohol free, tall, attractive and a ready smile. Non-smoker. Photo, a must. NYM P222.

Mensch Seeks Menschette—28-40, only the cream should respond. Photo, a plus for this guy of 40, who is in shape, sincere and yes, is even cute. NYM A334.

Ambitious, Independent, Professional—Woman, 43; enjoys running, tennis, being outdoors, good food, good conversation. Seeks nice man for fun and friendship. Non-smoker. NYM P223.

French, Attractive, Fashionable—Business executive with charm and style, 45, 5'4", seeks gentleman counterpart, 40-55, slim, refined, Manhattan preferred. Photo/phone, please. NYM P224.

Warm, Caring Male—31, 5'5", who loves going out and movies, looking for a down-to-earth woman with similar interests for a good relationship. NYM C237.

MD, 38 Years Old—Slender, straight, handsome, 5'8", seeks marriage-minded, nurturing, petite, slender female interested in raising a family. I enjoy skiing and sailing as well as the ballet, fashion, poetry, dinner by candlelight and country weekends. I have feminine yearnings that seek special fulfillment in a complementary, creative relationship with an intellectually stimulating woman who is passionately romantic, who loves to cuddle, is devoted, sincere, and under age 35. NYM P225.

Takes Two To Tango—Attractive, single professional man, 41, European educated, with an intense passion for language and music, (especially Brazilian, Latin, Italian and Jazz), would like to share the finer moments in life, both present and future, with a special lady (imported or domestic) with similar interests. Should be 24-35, sophisticated as well as sensually beautiful, and free and healthy in mind, body and spirit to enjoy a meaningful relationship. Photo/phone, a must for reply. NYM A335.

Woman In Search Of—Relationship, with attractive, tall, 22-30, educated, funny man. I am attractive (exotic looks, I'm told), 5'7", 23, slim, good sense of humor, bright. Phone/photo/bio. NYM C238.

First Time Advertiser—Reluctant to respond to one of these? Well, I was reluctant to take one out. But look at it this way: isn't it worth a 22 cent stamp, a few minutes of your time and maybe some mild embarrassment, for a chance at a lifetime (?) of happiness with a professional, single Jewish male, 24, who is bright, funny and a genuinely nice guy? (Okay, okay, how about if I reimburse you for the stamp?) NYM P191.

Interesting, Mature Professional—New Jersey, single parent, commuter, late 40's. Seeks female companion for enjoying the sights and sounds of NYC and environs. Good conversation and excitement are no problem, but herpes is a problem. NYM A309.

Handsome, Widowed Executive—5'9", 55 years young; enjoys sailing, walks in the park, weekends in the country and, mostly, sharing. Seeks attractive lady: intelligent career person, sensuous, interested in enjoying life and togetherness. Photo/ phone. NYM P193.

Refined, Attractive, 26—Tall, dark-haired lady, seeking white Christian, 6' plus, professional, attractive single male, 28-38, who enjoys theater, the arts, dancing, appreciation of traditional values. Looking for lasting relationship. Note/photo. NYM P232.

A Mother's Dream—Successful Jewish man, 53, not religious, likes children, wants a shapely, pretty woman, under 38, to keep him young. Photo. NYM A310.

Honey Of A Man!—Warm, intuitive, playful, athletic, good looks, brains, nice job. Life treats me well. You(?): a warm, smart, witty, happy, pretty, slightly offbeat, foxy, voluptuous but slim-waisted lady. About 5'3". About 32. About ready (I am too). NYM P195.

Divorced Jewish Man Preferred—If you're a tall, highly successful optimist, 30-45, and still believe in the power of friendship plus romance, this stunning, 5'8", successful yet soft, sexy strawberry blond would love to meet you. Please write! Photo, helpful. NYM A311.

Successful, Good-Looking Male, 30—Is looking for a beautiful model-like woman who enjoys fast cars, champagne and caviar evenings, trips to the Caribbean and evenings at the theater. NYM P192.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 581

BY MARY ANN MADDEN

> "Careful, my lord, Ducharme has ears everywhere—even at court."
>
> "So, the odious little man thinks he can treat the daughter of a sultan as he would a harem plaything . . . bring me my emeralds, and be quick about it, Tana."
>
> "Louis—just then—when you embraced me—I could swear—if I did not know better—that you were—not my husband, but—another man."

Above, yonder lies the fodder of my castle. Competitors are invited to invent one random line from a film, book, or play categorized as "costume drama."

Results of Competition 578, in which you were asked for remarks sure to be heard in 1987.

Report: Well, here's what people are talking about this year: A host of golden daffodils, naturally. A firkin of cocoa butter. And Contragate: "What did he know, when did he know it—that's what I want to hear." "You'd think they'd have learned something from Richard Nixon." And "Don't blame me—I voted for Mondale." Sports predictions: The Mets again. Billy and George and Lou. The New Jersey Giants. The year 2000—only 13 away. Soap-opera plots. Real-estate prices. And anything, virtually anything, about Geraldo Rivera. (One seldom hears enough.) Finally, several wags offered: "Above, sure to be heard in 1988. Competitors are invited to provide one brief sample of same." This kind of thing—this making sport of the editor. It's not done, you know. Not at all polite. Accurate, perhaps. Funny, to be sure. But polite . . .

First Prizes of two-year subscriptions to "New York" to:

"All our representatives are busy. Please hold."
Ruth Migdal, Brooklyn

"Princess Diana is pregnant again? Then the baby will be fourth in line to the throne, Harry third, William second, Charles next. Prince Andrew becomes fifth in line, Edward sixth . . ."
Elise Kaplan, Brooklyn

"You just have three minutes to dial in on the Capodimonte vase."
Renee Katz, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

". . . now with fewer calories, lower sodium, and added calcium."
Mark Calandra, Boston, Mass.

"The doctor told me to cut down on coffee, eliminate junk foods, and stay out of the sun."
Louis Vlogianitis, Garden City, N.Y.

"For the fall season Don Johnson and Philip Michael Thomas will have a brand new look."
Jennifer Rosenberg, N.Y.C.

And Honorable Mention to:

"I don't like this James Bond as well as the old one."
Alec Billyou, Bronxville, N.Y.

"We had a great view until they put up that building."
Charles Almon, Brooklyn

"I think Willard looks better without his hairpiece."
Boo Blume, Sayville, N.Y.

"Could you please show me something more expensive?"
Sheila Fahrer, N.Y.C.

"We both thought a trial separation was the way to go—at least till we can redirect our careers and find out where we're coming from."
William L. Bennett, Muskegon, Mich.

"You know, Jimmy Carter wasn't such a bad president."
Raymond E. Benenson, Niskayuna, N.Y.

"Demographics indicate that the market actually *needs* another magazine."
Robert Mc Lain, Morgantown, W. Va.

"I can get 200 thou for it, but they want 300 for a small condo."
Ann K. Warren, Chagrin Falls, Ohio
sp. ment.: David Cassidy, Sherman, Conn.

"It's exactly twenty years since 'Sgt. Pepper' came out."
Jan Leary, Chicago, Ill.

"With all that talent on hand, you'd think they'd be able to put together a good Academy Awards show—still, it was a little better than last year's."
Anna Lambiase, Brooklyn

" 'Sell to both and start a war.' Say—wasn't that a Comden and Green lyric?"
Michael B. Duffin, Snyder, N.Y.

"I didn't know Ed Norton had blue eyes."
Edmund Conti, Summit, N.J.
similarly: Irwin C. Gerson, N.Y.C.;
Andrew Mezzetti, Flushing Meadows, N.Y.

"That's right, folks! It's time once again for Crazy Eddie's Christmas-in-August sale!"
Melody Lesser, Baldwin, N.Y.

"Did you hear that Sony is coming out with a shower Watchman TV?"
M. Schan, N.Y.C.

"First he saves that poor woman's farm and then he finishes building Wollman Rink for free. I guess he's really an okay guy."
Gregory Greenberg, N.Y.C.

"Congratulate us, Timothy was just accepted by Dalton."
Pericles Crystal, Scarsdale, N.Y.

"Your new CD player is beautiful—too bad that digital cassettes will make them obsolete before the year is out."
Jay McDonnell, N.Y.C.
sp. mention: Wayne M. Ozzi, Staten Island, N.Y.;
Barry Cote, N.Y.C.

"This team has a lot of character. We've come from behind before—we'll just have to take 'em one game at a time."
Sid Rothenberg, Whitestone, N.Y.

"Your daughter home? Tell her that it's Boy Biker."
Cecelia Adam, Keansburg, N.J.

"Thank you, Alex, I'll take 'Mountain Ranges' for $200."
Abby Leichman, Yonkers, N.Y.

"I found the third Nina—it was in the curtains."
Jeff Tenzer, N.Y.C.

"Oops, let me change that to eighty-seven."
Seymour Steinhardt, Little Falls, N.J.

"Makes '86 look kinda good, doesn't it?"
Jim Timmons Jr., Cedarville, N.J.

"So, you think things will be better in 1988?"
Lydia M. Herndon, Minersville, Utah

"Have you read Jackie Collins's 'Hollywood Children'?"
F. Schan, Brooklyn

"You mean you *do* mind if I smoke?"
Jake Allen, Dorset, Vt.
sp. mention: Vanessa Carr, Bethel, Conn.

"Someone told me that Vanna White is writing a - o o k."
Bobby J. Ward, Raleigh, N.C.
sp. mention: Janet Siefert, N.Y.C.

"I did not think it would get printed, so I didn't send it in. But someone else came up with it and got the Runner-up Prize!"
Jack Labow, N.Y.C.
sp. ment.: Sidney Porcelain, Milford, Pa.

"He's been despondent since his doctor told him he's allergic to chocolate."
Dolly Hecht, N.Y.C.

"I'm not an elected official, but I play one on TV . . ."
John Saponaro, Brooklyn

"The panda is pregnant again."
Tom Morrow, N.Y.C.

"Hi. This is Bob just-call-me-loser-Hope. Well, tonight's the Academy Awards—or as it's known around *my* house, 'Heartbreak Ridge.' "
Richard Fried, Brooklyn

"Sure HBO has some turkeys—but if you pick and choose, it's not so bad."
Bob Burke, Scranton, Pa.
sp. ment.: Sharon Efroymson, Brooklyn

"I didn't understand the *old* tax laws."
Mark Strait, N.Y.C.
sp. ment.: John Saunders, Ridgefield Pk., N.J.; Physics Bldg., SUNY, Albany, N.Y.; Margaret D. Dale, Longmeadow, Mass.

"No, this one is about railroad trains—not cats."
Marilyn Crystal, Scarsdale, N.Y.

"Due to heavy losses in the last quarter . . ."
Jon Lloyd, M.D., Chicago, Ill.

"Did you hear—they fired the entire 'Saturday Night Live' crew."
Joan Oliver, Elmhurst, N.Y.

". . . invite you to test-drive the sensational new DeLorean."
The 400 Group, Beachwood, Ohio

"So, do you wanna get married and have kids?"
Adam Auslander, N.Y.C.

". . . okay, so *you* try starting the VCR using the manual."
James Elward, N.Y.C.

"I keep all my recipes on hard disk."
Dfy-Pais, Albany, N.Y.
sp. ment.: Don Hauptman, N.Y.C.

"If Erica doesn't win the Emmy this year, I'm giving up daytime. . . "
Patricia O. Simmons, Oldsmar, Fla.

"I hear they're going to call it 'All the President's Men II.' "
Laura Shea, Brookline, Mass.

"Commuters stranded. Details at eleven."
Oscar Weigle, Whitestone, N.Y.
sp. ment.: Nicholas Georgas, Forest Hills, N.Y.

"Did you see that new TV sitcom? It's about these old people. . ."
Teresa Heines, Schenectady, N.Y.

"We're naming our new baby Vanna."
Craig Allinder, Bigfork, Mont.

"I checked the acoustics myself. Carnegie Hall still has the same plangent sound, thank God."
Mitsu Yamamoto, N.Y.C.
similarly: Anthony Gray, Closter, N.J.

"Is this deductible?"
L. Soth, Northfield, Minn.
sp. ment.: Lori Soravito, Hartsdale, N.Y.; Lori Gersten, Irvington, N.Y.

"I really don't care, as long as it's not George Bush."
Richard P. Monley, Birmingham, Mich.

"Guess who checked into Betty Ford?"
Peter Scott, Solon, Ohio

"I just can't get used to the idea of Sam without Diane."
Susy Scott, Solon, Ohio

"Turning down an 800-grand contract? C'mon, gimme a break, Ray Knight blew it."
Frank Togni, Brooklyn

"It's the first condom ad to win a Clio."
Anne Scott, Solon, Ohio
similarly: Maria Karatsamis, Charlotte, N.C.

"Tex-Mex is history."
Jay Livingston, N.Y.C.

"If I meet one more man with two first names, I'll scream."
Nikki Rosa, N.Y.C.

"It starts in my lower back and goes down my legs, mostly my left leg."
Jack Ryan, N.Y.C.

"Arthur Ashe? Somehow I always pictured you as being taller."
Arthe S. Ash, Mount Vernon, N.Y.

"So I took a look at the new W-4 and gave it to my accountant."
Suzie Bolotin, Chapel Hill, N.C.
similarly: David I. Warren, Chagrin Falls, Ohio

"Famous people always die in threes."
Soby, N.Y.C.

"I should have received at least an Honorable Mention in Competition 583."
similarly: Maria Geaneas, Brooklyn; Mary Jo Bohr, Chicago, Ill.; Robert D. McCaddin, Allenhurst, N.J.

"I'm celibate."
Buffy Scott, Solon, Ohio

"Christmas and New Year's fall on Friday this year—no four-day weekends."
Joyce Vlogianitis, Garden City, N.Y.

"No, but I taped it."
Peter Filichia, N.Y.C.

"Whaddaya mean you never heard of it? Oprah Winfrey did a whole show on the subject."
Richard Crane, Knoxville, Tenn.

"Well, I saw one in a BMW that said 'No Radio, Have a Nice Day.' "
Joel F. Crystal, Scarsdale, N.Y.
sp. mention: Deirdre Mardon, W. Redding, Conn.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 581, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 6. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 2 issue. Out-of-town postmarks are given three days' grace.

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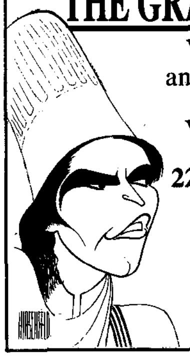

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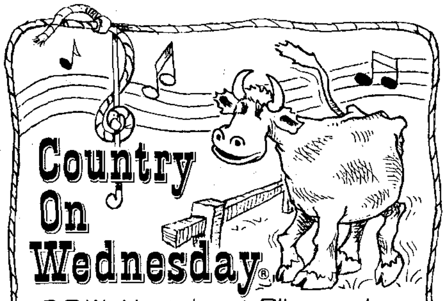

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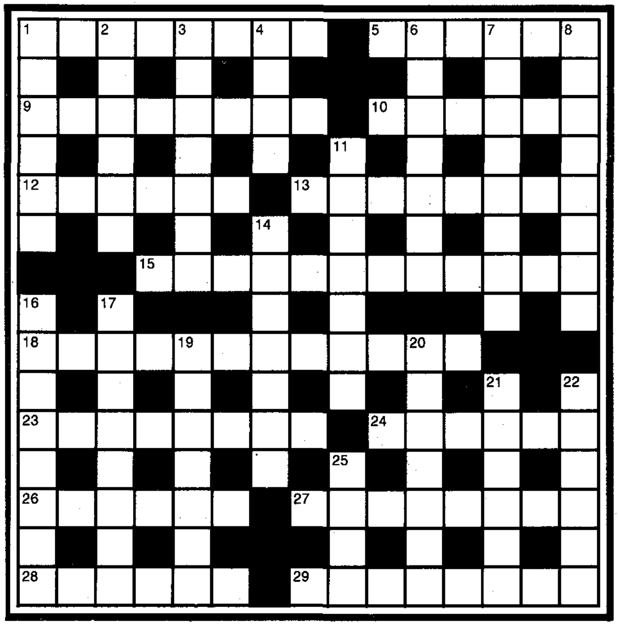
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Stuff that may well be of relevance. (8)
5 Reviles one who does things wrongly. (6)
9 In two minds but transformed in action. (8)
10 Instrumentalist provides quiet melody with reluctance. (6)
12 Plates of fish. (6)
13 Tea-break after Paris fashion show—one needs a breather. (8)
15 Gate jammed? (6, 6)
18 The alternative course points to legal proceedings. (12)
23 Put trust in book being returned, in the distant future. (8)
24 Flyers in set formation may do so. (6)
26 Raid medicine chest, possessing a key. (6)
27 Aquatic creatures with whom a person sounds to be quite at home. (8)
28 They happen to see the book the first lady's holding. (6)
29 Bird and dog fit in well together. (8)



DOWN

1 Retiring a little way, after a fashion. (6)
2 Has a very large bill to face. (6)
3 Won't be beaten in advance. (7)
4 Heads or tails—you couldn't lose with this coin. (4)
6 Composer named in libel action. (7)
7 Looping the loop, perhaps, with high fliers. (8)
8 Malicious people using fireworks that twist. (8)
11 One Biblical country is like another one. (7)
14 A doubtful quantity? (7)
16 Unusual for vipers to become so frisky. (8)
17 Trade force about two thousand. (8)
19 Quotation from an old treatise. (7)
20 Can put up charge for salt. (7)
21 A zebra loose in the stockade. (6)
22 Subject of the pop-song. (6)
25 I have a bash at Othello's enemy. (4)

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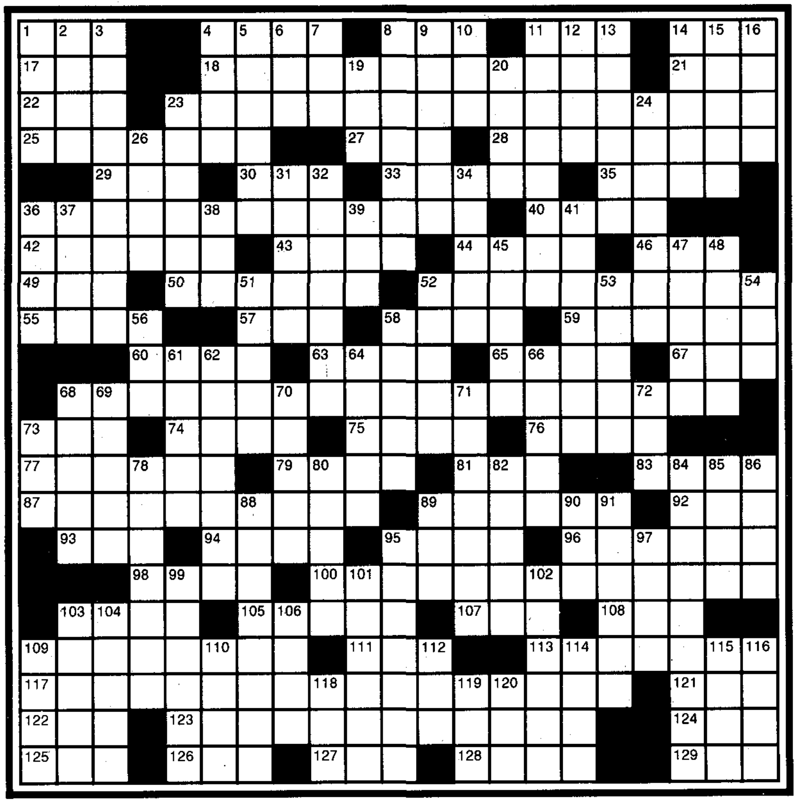
'WHERE WHAT AND WHO': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Morsel for Dobbin
4 Samoan port
8 Psyche components
11 Like Carroll's hatter
14 Lenten Wednesday
17 Hot-ticket info
18 Norfolk salad dressing
21 Before sigma
22 Shastri of India
23 British Columbia headmaster
25 The Washington Monument is one
27 Ocean, for short
28 Fodder-preserving process
29 Milne marsupial
30 30-day bill abbr.
33 Provides dinner
35 Attys.' degrees
36 North Carolina car
40 Family lineage
42 Actor Hal
43 Glacial ridges
44 Goddesses: Lat.
46 Shavian monogram
49 Pendulum's path
50 Least ferocious
52 Indiana gamester
55 Two rivers of Scotland
57 That, to Juanita
58 CPO's colleague
59 Give an account of
60 Moslem title
63 Cogwheel
65 Clubbed
67 USMA grads
68 Italy bird
73 Jenny in "Love Story"
74 Ski resort in Utah
75 Great Barrier Island
76 Upon
77 Throat clump
79 Cronies
81 Saigon's land, familiarly
83 Cheese burg
87 Oregon socialites
89 "—— to the general joy": Macbeth
92 Guidonian note
93 Anderson's "High ——"
94 Japan's first capital
95 Uppity one
96 Greek mathematician
98 Prop in a tragedy
100 California color
103 Smelly
105 "Some like ——"
107 To's partner
108 Leo-Virgo mo.
109 Romberg song
111 Drop behind
113 Orville and Wilbur
117 Australia grassy road
121 Work on a doily
122 —— out (dress up)
123 Alabama gem
124 Somerset stream
125 Be a plaintiff
126 Give it a whirl
127 Bird of fable
128 Split and chick
129 Pool quickie

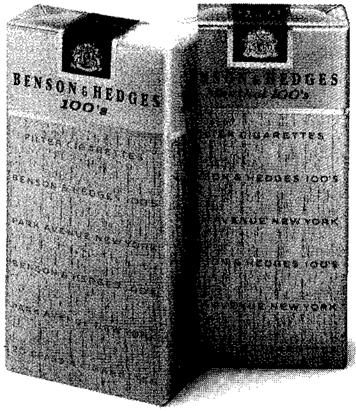
DOWN

1 Christiania, today
2 Part of U.A.R.
3 Bigotry's opposite
4 Rara ——
5 Kind of fence
6 Kin of BMT and IND
7 In the past
8 "What's —— me?"
9 Phoner, at first
10 Schlemiel
11 Chief support
12 Writer Rand, et al.
13 Tractable
14 Magyar leader
15 Some rugs
16 Golfer's target
19 Levin or Gershwin
20 TV's talking horse
23 Pansy's relative
24 Outlawed
26 Parliament member
31 Siouan Indians
32 Communiqué
34 Icelandic epics
36 Garbed
37 Charter
38 —— shoestring
39 Blubber
41 Copied photo
45 Painter Max
47 —— means! (certainly!)
48 Seven, in Siena
51 Signified
52 Canyon
53 Release
54 Second notes
56 Saint, Portuguese style
58 Loads the hook
61 Wheat, e.g.
62 Citizen of Greece
64 Chemical compounds
66 Home of the Dolphins
68 Treat with contempt
69 Jargon
70 Prance about
71 Pass to a teammate
72 Rue Morgue murderer
73 Didn't go hungry
78 Belgrade native
80 Embarrass
82 Shady place
84 Really pleased
85 Ended a flight
86 Crafted
88 Without caution
89 Pub
90 Calmer of TV
91 Mideast emirate
95 Devilish
97 Train sound
99 Least busy
101 El Greco's city
102 Ivanhoe's love
103 "That's one ——!"
104 Projecting shelf
106 Prison stretch
109 Drying ovens: var.
110 —— and terminer
112 Troop gp.
114 Soviet politicos
115 Ride the runway
116 Staircase unit
118 Otologist's study
119 Deg. of heat
120 Shad delicacy



Solutions to last week's puzzles appear on page 102.

For people
who like
to smoke...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